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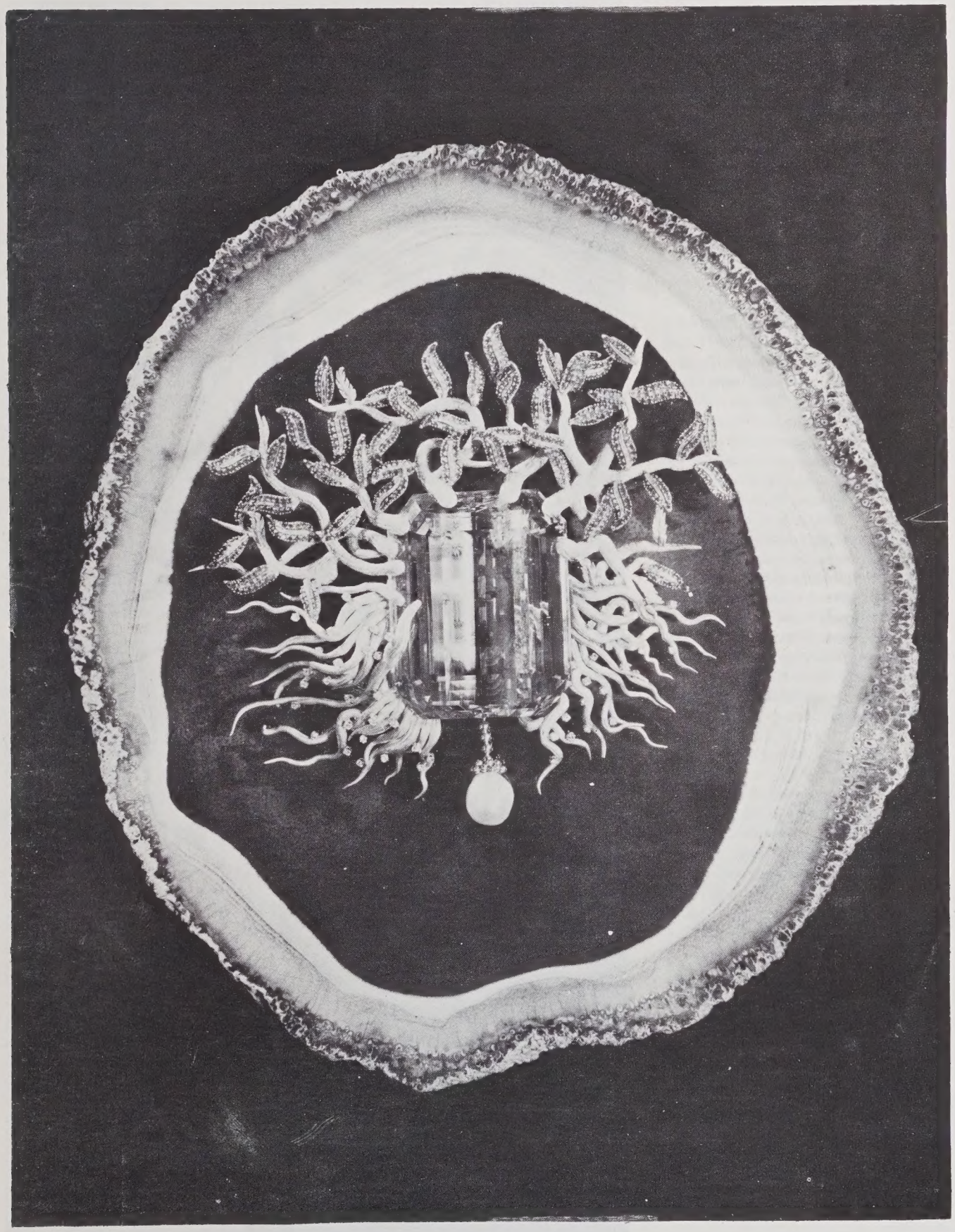
THE SOCIETY OF
NORTH AMERICAN
GOLDSMITHS

GOLDSMITHS JOURNAL

Volume III, Number 3
June, 1977



DAPHNE

A large topaz of chartreuse color, weighing approximately 4,000 carats, with an original Dali oil painting on gold which can be seen through the prisms of the jewel. The topaz, possibly the only stone of its kind in existence today, is surrounded by emeralds and diamonds mounted in 18 karat gold. Burma pearl is suspended from the topaz. The jewel is mounted on a section of petrified Royal Palm wood, which lived over 10 million years ago. The wood cells have been completely replaced by hard silica. It was found near La Grange, Texas. The base blends with Daphne who, according to Greek mythology, was changed into a tree.

"Deboxy ribonucleic acid is the symbol of the only divine metamorphosis of human beings in the glorious branches on the tree: Daphne Laureola. For the first time this is the only real harmonious blend of the maximum of oil painting craftmanship with the new Renaissance like Jewel."

Photo courtesy of Virginia Museum

designed by SALVADOR DALI

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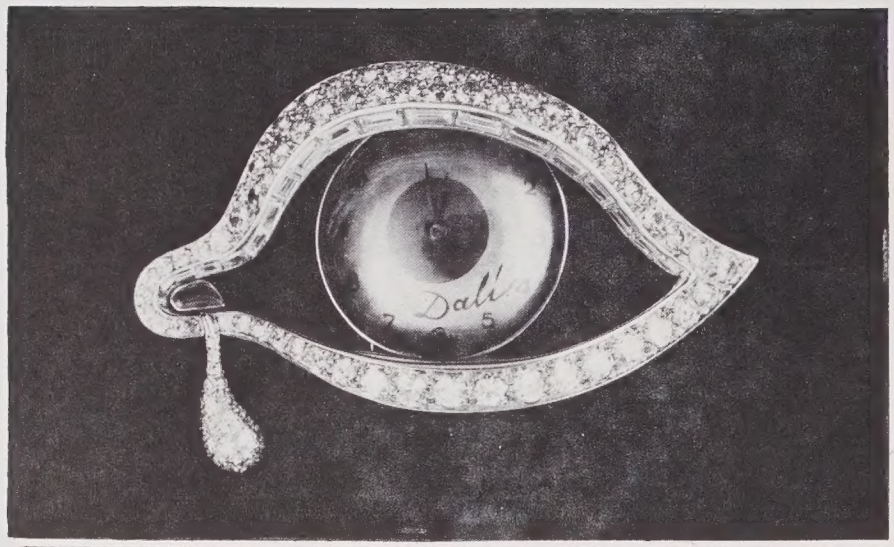

THE EYE OF TIME

Watch in three shades of blue enamel; round and baguette diamonds set in platinum; cabochon ruby. "Man cannot escape or change his time. The eye sees the present and the future."

designed by Salvador Dali
copyright © 1977
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designed by SALVADOR DALI

Photo courtesy of Virginia Museum
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Owen Cheatham Foundation

THE PERSISTENCE OF MEMORY

Engraved gold, with watch face paved with diamonds and enameled numerals. "Time is not rigid. It is one with space-fluid."

"ART IN JEWELS"
by Sharon Underwood

A large topaze of chartreuse color weighing approximately 4,000 carats, 84 acid-green peridots mined from the islands of the Red Sea, an aquamarine obelisk weighing 4,460 carats, a cluster of grapes cast in the form of human skulls in 22 carat gold together with what seems to be an infinite number of diamonds constitutes a small portion of the Salvador Dali "Art-in-Jewels" exhibition currently housed in the Virginia Museum, Richmond, Virginia.

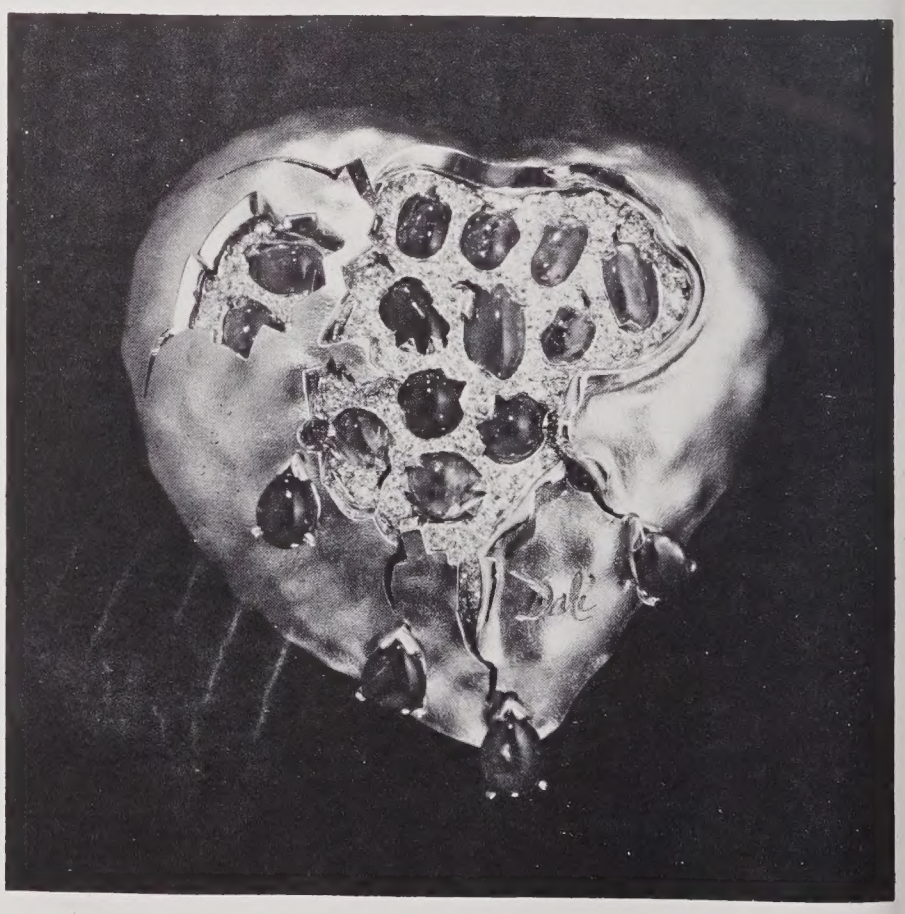
In 1958, the major part of the Dali collection was acquired by the Owen Cheatham Foundation of New York from the Catherwood Foundation. Now, upon agreement from the Owen Cheatham Foundation to the Virginia Museum, the jewel collection, objects echoing Dali's thematic preoccupation with time and space, mysticism and mythology, have come to the Virginia Museum on a long term loan for an experimental period of at least three years.

Since Dali's fame came from his paintings, one might ask why he designed these jeweled objects. The viewer of the exhibition is told by the Owen Cheatham Foundation that the birth of this idea stemmed from modern times. With emphasis upon technological achievements and the importance given to gems alone, the imaginative jewelry creations and precious object d'art virtually disappeared as a form in art. From inspirations by the Renaissance artists, Dali decided to design jewels to show the jeweler's art in true perspective — where, the design and craftsmanship are to be valued above the material worth of gold and precious stones used on their creation. From this decision came jewels rare in concept, exquisite in execution, and with extraordinary appeal as works of art.

The viewer is also told from the Foundation that Dali personally selected every stone used in the jewels, choosing them not merely for color and quality, but for specific atmosphere and connatation — diamonds for the Light of Christ, and, in secular pieces, for the preciousness of woman; rubies for the Blood of Christ and, again, for energy and life; emeralds for leaves and growth; sapphires for water and serenity; gold for its malleability, strength and power — and all, of course, for beauty. The jeweled objects (and they are truly objects because of the thirty-seven pieces on display only a third are for wearing) were executed by Charles Vaillant of New York's Alemany & Company in closest collaboration with the artist.

Before one views the jewels on display, the corridor leading to the exhibition houses a collection of sixty watercolors done by Dali as preliminary sketches for the jewelry designs and will remain on display at least through May 1, 1977.

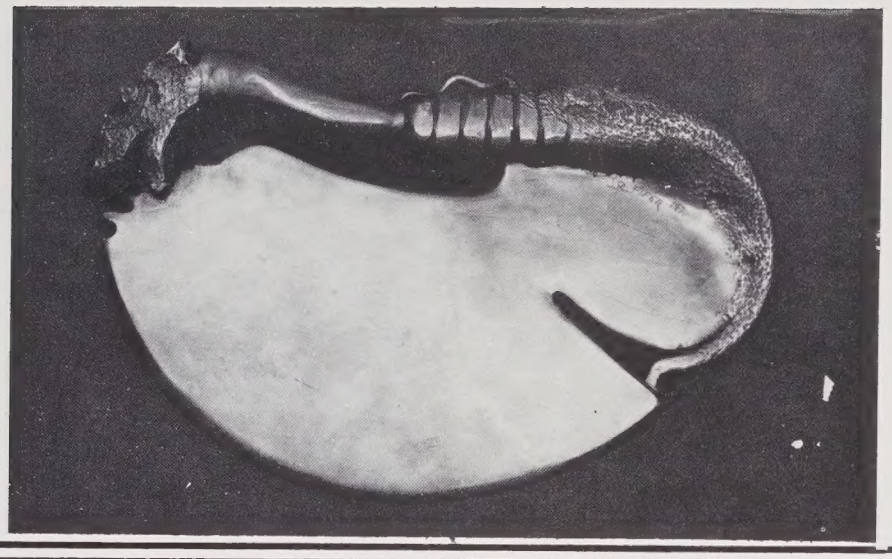
When I, as an observer, entered the doorway to the exhibition I was visually confronted with an explosion of glitter and gold. The element of opulence is a major one. Not only is gold everywhere but diamonds, sapphires, and rubies are common materials. The "Daphne" includes a 4,000 carat topaz. I personally preferred the smaller pieces that could be worn as body adornment. In its entirety, the Dali "Art-in-Jewels" exhibition was nothing less than "a dazzling experience", an experience that one should thank the Owen Cheatham Foundation and our Virginia Museum for bringing this small miracle to us.



THE POMEGRANATE HEART

Gold, diamonds, cabochon rubies. "The many-celled reddish pomegranate berry pulses with life. The slightly acid flavor of the fruit is agreeable — as acidity stimulates human accomplishment."

copyright © 1977
Owen Cheatham Foundation
Photo courtesy of Virginia Museum
designed by Salvador Dali



BOOK REVIEW

by Hannelore Gabriel

Harold O'Connor, *The Jeweler's Bench Reference*, Dunconor Books, 68 pages, $12.95

This book is a replacement for "Procedures and Formulas for Metal Craftsmen" by the same author (reviewed in the last issue of Goldsmiths's Journal) which sold out quickly in the first edition and is not reprinted any more.

It shows how with many easily understood illustrations and descriptions and teaches tricks of the trade that are normally not easily gained from a book. It's specific gravity of information equals at least that of lead. It is the most concise guide in the metric system on jewelry methods and problem solving in the English language that I know of.

William M. Shearman, *Metal Alloys and Patins for Castings, for Metalsmiths, Jewelers and Sculptors*, Kent State University Press, 44 pages, $4.50

Here is a specialized book for sculptors and metals craftsmen who cast with formulas on bronze, brass, nickel silver, copper, aluminum, pewter, manganeze bronze, lead and tin + copper alloys, including a formula for purple gold for casting purposes only. There are 96 different colour samples of patinas on different alloys.

The foreword is written by Mary Ann Scherr.

JOHN FIFER – "Chopper"

NANCY JAQUES – "Stilletto",

"THE EDGED TOOL" EXHIBIT

University Park, Pa.

The works comprising THE EDGED TOOL exhibition reflect the idea that tool making is a strong and vital component of contemporary crafts production notwithstanding present trends and directions away from utility and function. There is also the feeling that the excellence and variety of works somehow suggests that many of these craftsmen are responding to deeply rooted needs and instincts for good tools—a most ancient and venerable crafts tradition. One of the exhibitors, Ann Heiberger, observes that "there is much joy in trying to improve a tool's quality, in personalizing its function and in making it once again nice to look at as an object. Because there is much care involved in making a tool, there seems to be more care in using it. Therefore, my other metalwork improves—a good cycle."

This exhibition, culminating nearly a year's preparation, came about as a result of my own long-standing fascination with tools and conversations with several artist-craftsmen who were themselves deeply involved in the process of tool making. Through these individuals other craftsmen were identified, and twenty-two eventually were invited to submit works.

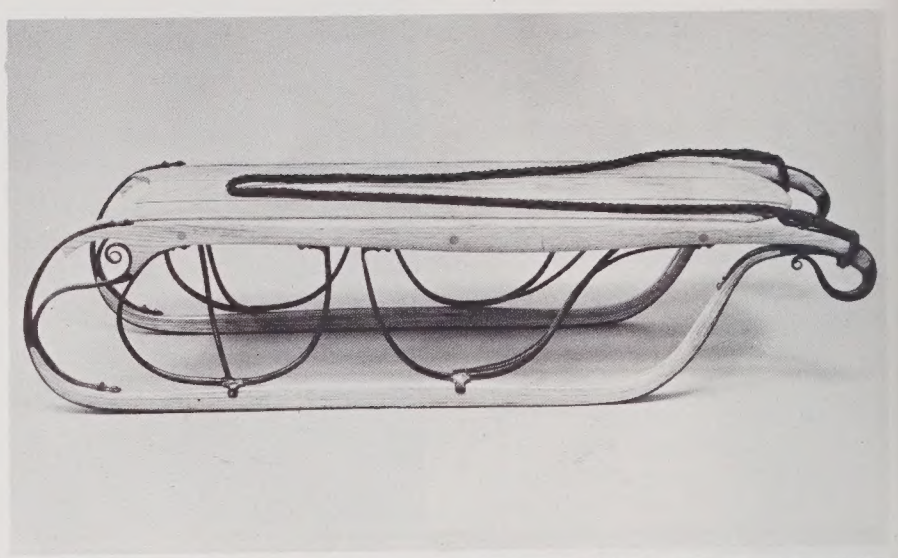
The participants represent a wide range of vocations and backgrounds. They bring to their work a diversity of conceptual orientations and interests. Common to all of them, however, is their concern for the tool as an expressive or symbolic object as well as an implement of work.

Albert A. Anderson, Director
Chambers Gallery

JOEL SCHUARTZ – "Cheese Cutter"

LANE COULTER – "Forged Plastic Sandwich Knife", No. 4

BLACKSMITH: CONTEMPORARY DECORATIVE IRONWORK EXHIBIT



Wallace

BLACKSMITHS: CONTEMPORARY DECORATIVE IRONWORK

Phillip Fike

Bowling Green State University was recently the site for the newest exhibition of contemporary ironwork in this country. Chuck Evans, long a member of SNAG, deserves special credit for his early commitment and follow though in mounting an invitational national exhibition of this type.

The list of exhibitors is brief enough to present entirely: Peter Blodgett, Harlan Butt, Bruce Clark, Joe Clift, Donald Duncan, Phillip Fike, Robert Griffith, Millard Holbrook II, Michael Jerry, Brent Kington, Bruce LePage, Thomas Markusen, Daryl Meier, James Meyer, Eric Moebius, Richard Palmer, Ronald Potts, Michael Riegel, Joel Schwartz and Jim Wallace. Most of these smiths are not new to the people of SNAG, but there are some who should receive attention by our recruiters. All of them are members of ABANA (Artist-Blacksmiths Association of North America) and whenever they meet or exhibit, those of us from SNAG who are present wonder why so many others are absent. The excitement and exchange is bed rock metalsmithing and the varieties of people involved, actually an intense group of some highly articulate characters, make their affairs highly enjoyable and rewarding.

Basic to iron working techniques is the smith's ease and skill in drawing the hot iron out into delicately refined tapers and/or to do the opposite by reversing the flow back into itself to make the bar of iron thicker. Evidence of these transitions is seen throughout the exhibition. It's prominent in Jim Wallace's graceful sled, with the iron flowing along with and between the platform body and runners of bent oak. Brent Kington's weather vanes have always reflected this characteristic of the extended taper, whether for poise and drama in the form, or delicacy and stability unified in a base section. Eric Moebius's plant stand is a frenzy of iron coiling and bending with dragon and gargoyle heads snapping the air surrounding the piece. Richard Palmer put together a whole den of square headless snakes which writhe and twist from base to vertical column to tightly coiled tails wrapped into sockets holding candles — a candelabra with nicely manic presence. Viewing Michael Riegel's wierd creatures, particularly at one of his demonheaded corkscrews, you must take the piece back in its time on the anvil, with the hammer and corners making swells and narrows, to be surrendered later to every tool and skill in the contemporary jeweler's expertise, sculpting and refining details which maks more primitive origin. Tom Markusen's work is akin to linear music with all members of the orchestra getting off into space by a well-rivited ensemble, most excellently staged in a large architectural screen.

Harlan Butt's "Ritual Knife," sheathed in a sensuous copper monoshell and appointed with cast eagle claws and feathers, is one of the pieces blending symbol and mystery in the exhibition. The contrast of this, out and away from anything traditional among knives, with another "Newfoundland"style knife by Peter Blodgett, is not only reflective about these individual craftsmen but also of the vitality inherent with knifemaking and its rich history. Two of the members of the Carbondale Damascus steel research team also submitted knives to the exhibition. Daryl Meier's "Commando Dagger" employs a bright stainless alloy in the laminate of steels and with its ivory and silver handle is particularly impressive. Robert Griffith's knife, a gentle and timeless food chopper with a deeply etched Damascus relief, is clearly beautiful, showing all the glory of this ancient technique.

A special notice should be given to Bruce LePage's large iron wood furniture pieces. His work is among those smiths working very ambitiously without holding back before the problem of size and great weight to move around. There is either intended or unintended humor in his "Rocket Sled Spring Chair," which, since it comes without seat belts, appears to be a medieval catapult ready for seige work. Among these heavy-duty blacksmiths is Joel Schwartz, who is working with the power hammer in an area of plasticity which allows endless vareity and invention. He fashions cutting chisels which are driven through heavy guage bar stock by power hammer striking.

Griffith

Palmer

Phil Fike, Pectoral Adornment, iron & white gold, 10" h

The resulting splits and spurs are expanded, drawn, coiled or whatever, then assembled into gates and screens with unlimited design flexibility. On the other end of cutting is the work of Millard Holbrook, who used fine saw piercing to decorate his Cor-Ten steel lantern. It's another tribute to the jeweler's saw, which will cut patterns unlike all others, opening up a plate with delicate pierced forms that enhance his lantern scheme perfectly. And, finally, the decorative saw work used by Bruce Clark with his "Albatroid Canteen" constructed of steel, silver, copper, quartz and leather. He also fashioned a highly supple strap of leather completely encased in steel chain mail. The excellence of this piece is shadowed only by another Clark work stirring up pleasure in this exhibition – the object is a double spouted double stoppered bed-warming bottle, decorated with a feminine figure of brass and silver inlay, appropriately inscribed as the "American Maid of 1976."

Clark, Albatroid Canteen, steel, quartz, silver, copper, leather 8½" dia.

TUTANKHAMUN'S LEGACY: A BONUS FOR THE CONTEMPORARY JEWELER

Jo-an Smith

"Here Comes the Big Egyptian Show"
"Now It's Our Turn to be Fascinated by Tut's Treasure"

These titles are just two of the many springing from the exhibition of the Tutankhamun treasure which is touring America this year. The exhibit includes such an impressive array of jewelry that *The Bead Journal* recently predicted that the next fashion trend in jewelry will be Egyptian and the Metropolitan Museum of Art featured the collection for its 1977 calendar.

It is time, therefore, to take a close look at the Tutankhamun jewels with an eye to contemporary design. It should be emphasized here that my interest is definitely not in churning out copies of the Egyptian works nor in trying to duplicate the old techniques. Rather, this backward look is dedicated to extracting basic design principles and then triggering the inspiration which could result in quite different contemporary results. Or, as the following states so well: ". . .Artists turn to the ancients in order to discover how laws found expression in their methods, not with the purpose of working like the ancients, but in order to experience how their art came into being, and to penetrate more keeply into general principles. Armed with this knowledge we can better tackle our own problems."*

Since the discovery of Tutankhamun's tomb in the 1920's much has been written about it and the events leading up to its excavation. Capable Egyptologists have written extensively about the times and customs of Tutankhamun's Egypt, as well. So these grounds will not be covered here, other than to say that we are all the beneficiaries of the young king's untimely death. This resulted in his burial in an obscure tomb, ignored for centuries by the perennial grave robbers. Before looking specifically at design, however, it will help our understanding to look briefly at the role which jewelry played in the Egyptian culture.

Many of the artifacts found in Tutankhamun's tomb were directly related to Egyptian religious practices. The belief in the everlasting life of the *ka* (a kind of soul) required the massing of the belongings and necessities of the deceased king in his tomb. Food, water, furniture, clothing and jewelry were included to take care of his needs after death. At one time wives and servants of the deceased king were buried with him but this practice had ceased by Tutankhamun's time (18th Dynasty, 1361-1352 B.C.). There was even a "Book of the Dead" which was a collection of rules for guidance of the behavior of the dead king.

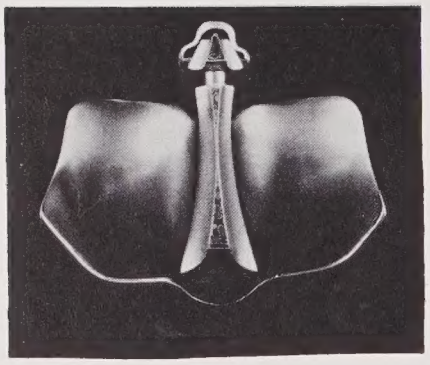
Jewelry was also important in the many religious ceremonies which were perpetuated by a powerful priesthood. The statues of the Gods had their own jewelry which was changed with their other attire in daily ceremonies. During some eras, there is evidence that the priests were the designers of the jewels.

Jewelry frequently served as an amulet for protection against hostile forces. This was closely related to the religious practices. The early Egyptian could protect himself by fastening charms to his wrists, ankles, neck, waist and other vulnerable parts of his anatomy. These amulets eventually evolved into symbols to adorn the body. An example is the "Wedjet" eye (the eye of Horus, God of the Sky) which was supposed to be particularly potent protection against hostile forces. Related to this was the Egyptian practice of painting the eye areas for protective reasons. This was done medicinally, as well as symbolically, and evolved into a cosmetic custom.

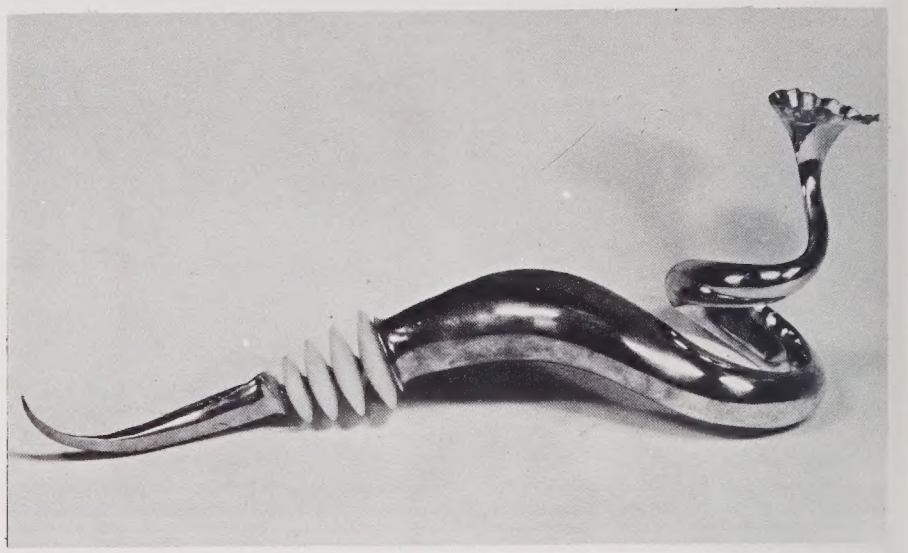
The Egyptian also utilized jewelry to enhance his sexual attractiveness. Once again this was an extension of jewelry's magical-religious powers. There were circlets to keep their hair in place, a girdle of shells and rattles to give a seductive tinkel and bracelets and anklets to enhance wrist and ankle. Among the many jewelry items in the Tut collection the 36 pectorals were exceptionally impressive and incorporated many of the above mentioned functions. They are a rich source of inspiration for the contemporary jeweler. An explanation of a few of the characteristics of these pectorals and a discussion of how they might be utilized today follows.

A counterpoise or back piece (*menkhet*) was used for many of the pectorals. This was very appropriate since balance was such an integral part of Egyptian design. With the *menkhet* both physical and visual balance were achieved. This device might well be incorporated by contemporary jewelers whose large pendants could benefit from the actual weight of a counterpoise. The *menkhet* provided interest in the back as well as in the breast, making the pectoral a truly 3-dimensional peice. Frequently, this counterpoise incorporated a hidden clasp. Always strong on harmony, the Egyptian craftsman frequently repeated the subject, front and back, with variations for interest. A vulture pectoral in the Tut collection is an excellent example. The front of the pectoral is a bird with spread wings. The clasp-counterpoise consists of two smaller birds with closed wings.

Many pectorals used abstractions of floral motifs. The relationship is so close between them that the generic Egyptian word for "jewelry" was the same as the word for "imitation plants and flowers". The lotus was frequently used and was the symbol of both the Upper Nile and of rebirth, while papyrus stood for the Nile Delta. The intertwining of the two plants in a design symbolized the political unification of the two regions. In a similar vein, I have used the yucca plant as a taking-off point for several works. The yucca is as appropriate for a New Mexican as the lotus or papyrus was for an Egyptian. Yucca is the state flower of New Mexico and is present in hundreds of varieties. It, also, is an impressively utilized food-fiber plant: used for soap, baskets, brushes, food, wine, ad inifinitum, and has a long history in the culture of the Southwest and Mexico. The plant has provided inspiration to me from seedling through seedpod stages. This type of abstraction from the plant-life of the area, of course, can be done by anyone, anywhere, and will be appropriately different in each locale and for each individual.



WASHINGTON UNIVERSITY



Lynn Alison Duggan
Washington University, MFA
"Ritual Vial with Stand"

The Tutankhamun pectorals are rich with inlays of semi-precious stones, glass and faience. Most authors doubt that the Egyptians actually "enameled", though a few still insist that the glass powders were fired in place. Whether or not true "enameling" was done by the Egyptians or not, the effect was often similar to *cloisonne* and can legitimately be viewed as a predecessor to *cloisonne.* Today's enamelist might well look at these pieces for inspiration. The wires which separated areas of stone and glass in the Egyptian pieces can readily translate into *cloissone* wires. The massing of compartments of the same color (stone, glass or enamel) is of comparable interest.

Much of the glass and faience inlay work of the Egyptians imitated the stones they had used previously. Even with current technology, the glass is still confused with the actual stones. Appropriately, the Egyptian word for glass was "melted stones". A classic color combination was that of carnelian, turquoise and lapis lazuli. The first two were readily available in Egypt and only lapis lazuli had to be imported (from Afghanistan). The quantity of each stone used in a design was often inversely related to the intensity of its color. This further supports the Egyptian reputation for a strong sense of design. Hence, the readily available, but vivid, carnelian was used sparingly. Difficult to obtain lapis lazuli frequently occupied large areas. These color relationships continued long after glass and faience replaced stones. The effect was rich and unusal but easily became garish when the more intense colors were used extensively. I experimented with this color combination for several enameled pieces. Since much of my work was in silver (the Egyptians emphasized gold) a color adjustment was necessary. The orange of carnelian was fine with gold but a red-orange enamel enhanced the silver.

Several pectorals had engraved designs on the reverse which were coordinated with the design on the front. Other pectorals were repetitions of the same designs in different techniques on separate pectorals. A massive ornament of colored stones, for example, might well have its counterpart in beaten and engraved gold. The contemporary artist also frequently directs as much attention to the reverse, or inside, of a work, as to its front. Charles Loloma, with his richly inlaid bracelet interiors, immediately comes to mind. In a recent article, he discusses his visit to Egypt to study the jewelry and tells how valuable this research was to him. His work is an excellent example of how an artist may be influenced by his own heritage as well as other cultures, melding these into new combinations. Thus, he makes his own unique contribution. His imitators, of course, miss the point entirely and are back in the trite old copying game.

In general, the details of the Egyptian compositions were worked out so well with relation to the whole that the total effect was one of unity. The massiveness of the pectorals, with their rich combinations of colors and beautifully worked metal, would have special appeal for the Southwestern jeweler, tiring of the cliche silver/turquoise jewelry, so omnipresent today.

If, as the ancient Egyptians said, to speak the names of the dead is to make them live again, then Tutankhamun lives on today. As his collection tours the country it will leave a lasting legacy of inspiration. I have mentioned only a few of the many possibilities. Others will look and will find different inspiration — and this is as it should be. There is always much to be learned by looking back as well as forward. Even the early Egyptian artist was admonished by his scribe: "Do not let your heart become proud because of what you know, Learn from the ignorant as well as from the learned man, There are no limits that have been decreed for art; There is no artist who attains entire excellence."**

*Else Christie Kielland, *Geometry in Egyptian Art* (London: Alec Tiranti, Ltd., 1955), p. 3.

**Samivel. *The Glory That Was Egypt.* trans. J. E. Manchip White. New York: The Vanguard Press, 1955.

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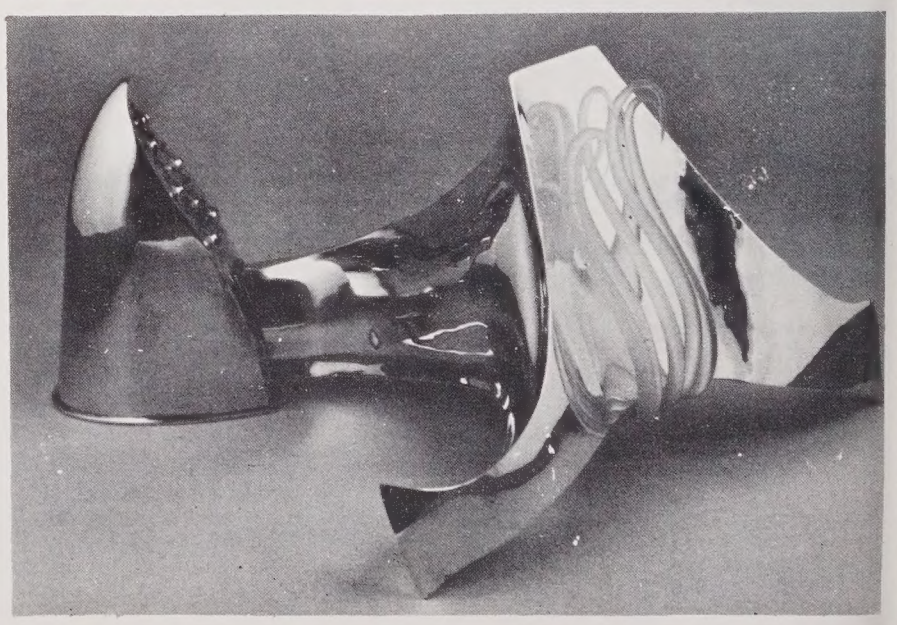
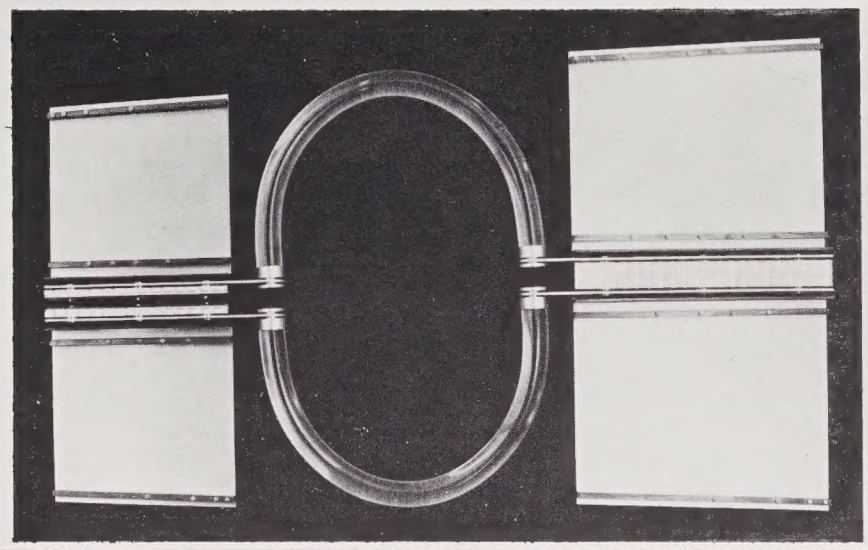
Sean Gilson, Washington U., MFA
"helicoid, 20" l x 9" h
brass & nylon

Michael Swanson "Incense Burner" Washington U., MFA





GARY GRIFFIN – "Collar in Progression Base 1875 & 03125" – Silver-Aluminum, 12"x24", Fabricated

HELEN SHIRK – "Hand Mirror"– Silver-Delrin, 4"x5", Fabricated

"PROFILE OF U.S. JEWELRY 1977"

The 3rd Profile of U.S. Jewelry 1977 exhibited at the Museum of Texas Tech University March 6 through April 20 was capably organized through the University's Department of Art by artist-professor Francis Stephen. Seven hundred fifty entries were sent to Lubbock for juror's consideration and 92 pieces were selected for the exhibition.

Juror Richard Mawdsley of Illinois State University's faculty is a designer craftsmen capable of producing well-designed and extremely involved silver jewelry constructed of seemingly infinite numbers of delicate wires and tubes. Two of his pieces of jewelry were appropriately shown with this exhibit.

The well displayed pieces indicate some of the best contemporary ideas in the medium. This writer had the enviable opportunity to see all of the entries before jurying. A great number of the entries were of exceptional merit, making the juror's task measure up to his fine qualifications.

The three Profile of U.S. Jewelry exhibits of 1970, 1973, and 1977 have seen a diminishing use of gold and an increase of wood, copper, silver, brass and other expensive materials. Some results of this are seen in the considerable color and surface variations available to those working in mixed media. A constructivist and assemblage methodology necessarily follows some consideration of joining materials that cannot be heat bonded by traditional metalworking techniques. Constructivist aesthetics and machine-like components may have been celebrated in this exhibit and some of its award pieces because of Mawdsley's acute sensitivity to joined planes and precision fabrication methods.

Among the several purchase and cash award recipients Helen Shirk of San Diego, California and Gary Griffin of Rochester, New York show well-designed pieces of a constructivist slant. Shirk's *Hand Mirror* sculpturally articulates several component half circle discs into a functional (reflection) and visually rewarding work. Griffin's *Brooch in 10-24 L/R* and *Collar in Progressive base .1875 and .3125* are bisemetrically designed pieces alluding to inventories of machine hardware, hose, radio components and spools of monofilament line. The basic hardware and knurled knobs fall into a controlled relationship of elements. Pleasing unity is created by mirror images of strands in tension that are based on numerical progression of intervals.

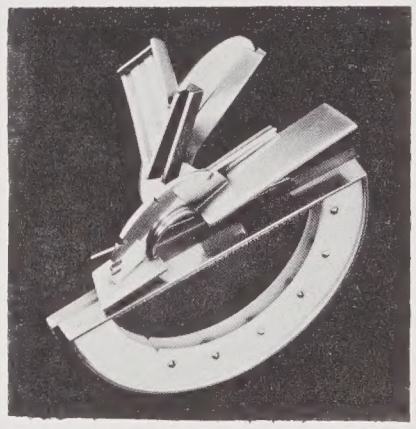
Artists Hiroko and Gene Pijanowski of Lafayette, Indiana, won an award for their collaborative pieces, *Oppis Pendant*. Their pendant's "image" seems to be concerned with transformations of a rectilinear solid and is a most sophisticated graphic statement. The supporting neck piece is equally successful. Ball joints articulate with several cylindrical metal sleeves on the back portion of the neck piece, while the front half is a continuous element wound in colors harmonious with the metal and its patinas.

William Harper of Tallahassee, Florida, received the museum's purchase award for his *Grey Fetish Pin*. A central domed element of remarkable color, reflection and complexity includes an infinity spiral that underscores the piece's great spatial illustion. Harper is also represented by a necklace of large enameled spherical and tubular elements. The necklace is as brilliant as his pin and, because of its greater scale, offers much more to behold.

Humor is evident in Charles King's *Indian Type Squash Blossom* that follows the ubiquitous confirmation of mass-produced squash blossoms. King utilizes hand made rubber circle and brush typewriter erasers for blossoms, and makes his naja from typewriter keys and a silver charm typewriter. Bruce Metcalf's *The American Maharidxa Bhairavi* finds the miniature front end of a '57 Chevy placed in the specter of icon, guru or source.

In several pieces there is a surprising lack of capability in managing figurative elements. The issue is not skill in forming the elements as much as it is questioning the reconciling of the naive referential forms within otherwise applaudable design. Exceptionally good integrity of figure and form is seen in Lee Peck's *Bird Ring*, a gold ring by Brent Kington and a bracelet by Jaclyn Davidson. Davidson's silver bracelet, *Toot-Toot, Up Your Snoot*, is composed of two unlikely halves, related because of her vision and ability. One half is an elephant's head and the other is a steam locomotive on a track. A hidden hinge joins the piece where the locomotive starts its implied journey emerging from an elephant ear archway. The piece is closed by a simple pressure clasp of trunk end and railroad tie. Davidson's concept, handling and articulation of this piece is outstanding.

James Broderick
Dept. of Art, Texas Tech U.
Box 4720, Lubbock, TX 79409



HIROKO & GENE PIJANOWSKI– "Oppis Pendant" – Silver Bronze, 4"x18", Fabricated

ANNE SHEPHERD – untitled – Delrin-Silver, Forged/Fabricated, 6"x3"

"CURRENTS"
by Klaus Kallenberger

It is with great pleasure that I announce Middle Tennessee State University's first national invitational craft show. The three faculty in the craft area wanted to bring first rate, nationally known craftspersons in metal, fiber, clay and glass into this area, showing what is being done currently. Instead of calling the show by its otherwise long handle, we simply called it "Currents".

As professor of gold and silversmithing it was my pleasure to select and invite the metal people. Starting with the premise that the work had to be of exemplery craftsmanship and design, I compiled a long list of active gold and silversmiths as well as blacksmiths. Preliminary invitations went out to over 50 people. Unfortunately, no blacksmiths were able to send at this time. Twenty-four gold and silversmiths accepted and sent one or two pieces. For three weeks it was like perpetual Christmas in my office as the entries arrived. My students took interest in mail call for the first time, delighting over every entry as it arrived. Criticism emerged with fine discriminations and distinctions being noted with ever evolving expertise. Some pieces stood out as true masterworks, referred to again and again, while others betrayed a lack of care in the detailed finish under a glossy surface. Distinct styles were apparent and many craftspersons were easily recognized by this.

The moment came to begin the installation. All work was laid out, inspected, cataloged and photographed. Cases were cleaned, velvet steamed free of winkles, props placed and work displayed. After some rearranging and deliberating, all 44 works of jewelry and holloware fell into a natural order, filling 6 cases. The cases had to fit into the traffic pattern of the gallery, the displays of fiber work, clay and glass wares, and they had to be illuminated. Placing the lights is perhaps the most tedious task because of the reflections from the glass.

With plenty of time before the preview opening, little typed name cards were placed with each work. A roster with the entrants names' and hometowns was displayed. It read like a who's who from all around the country. That evening the three hosts entered the gallery with their preview guests — seeing the show for the first time, again, and feeling very good about how it went up and what and who we have in it. Personally, I am already looking forward to the next show, having forgotten all the little irritations which gnaw at one during such an endeavor.

The very best work was inventive, wearable, and flawlessly executed. Their strong forms exuded authority in metal handling with an easily recogniz able style. Yet, many pieces looked difficult to wear with obvious attempts to impress juries and viewers alike. The necklace form predominated in the jewelry category with only five rings and one pair of earrings entered. In the holloware category, a good variety of forms was present, from the rustic hammered work to the highly finished more classical silver work. The strongest pieces remained in the traditional constructed and forged discipline. Other exciting works were dominated by the use of colored plastics.

A catalog is in the works, with illustrations of all works, to be sent to the entrants and institutions very soon.

The exhibition opened March 13 and was open until April 18.

MONEY FOR THE ARTS??

Fred Richmond (a N.Y. Democrat) has introduced a bill in the Congress which would allow taxpayers to check their income tax returns for a contribution to the arts similar to the system that allows taxpayers to specify tax dollars for political campaigns.

This bill, number H.R. 1042, could generate as much as one billion dollars per year. This bill was created on the basis of the Harris 1975 poll which indicated that a majority of Americans would be willing to contribute between $5-$50 per year for the arts.

If you would like to support this bill, write your congressman.

THE SOCIETY OF NORTH AMERICAN GOLDSMITHS SEATTLE '77 CONFERENCE/ EXHIBITION AND ANNUAL MEETING

The Society of North American Goldsmiths will hold its 1977 Conference in Seattle, June 23, 24, and 25. The Conference will be held in conjunction with the Society's National Competitive Exhibition which previewed at the Phoneix Art Museum last January. The exhibition will be on display at the Henry Gallery on the University of Washington campus June 24 to July 24. Along with the SNAG exhibition, there will be a retrospective exhibition of works by the late Olaf Skoogfors.

The main focus of the conference will be four technical papers given by professional members of the Society. The Society received a National Endowment for the Arts Crafts Program, Visual Arts Program grant to help support the publication of these papers.

The following people were invited to present the results of their recent research:

1. Tom Markusen—The Application of Hot Smithing Processes to Non-Ferrous Metals: Copper, Bronze, Brass and Silver.
2. Marc Paisin—Hydraulic Pressing and Die-Forming Methods. Included will be the detailing of constructing an inexpensive press.
3. Gene & Hiroko Pijanowski—Fusing (not soldering) of Japanese Non-Ferrous Alloys to produce Mokume. Also included will be the initial preparation of the alloys.
4. Heikki Seppa—The Use of Shell Structures in Constructing Holloware and Jewelry.

It is planned that the presentation of papers by members become an annual feature of the SNAG conference.

Also included in this year's conference will be a Student Research Exchange organized by the University of Washington metal students, a lecture by Professor Bill Holm, curator of the Burke Memorial Washington State Museum, on Northwest Coast Indian Art, a film presentation about the Society and its members by Sandy Zilker of the University of Houston, a special exhibition of jewelry at the Seattle Art Museum, a display of works by University of Washington metal design students, and an exhibition of jewelry by Northwest artists at the Northwest Craft Center at the Seattle Center from June 23-July 5.

Elena Canavier of the National Endowment for the Arts, Paul Smith, Director of the Museum of Contemporary Crafts, and Mrs. Judy Skoogfors, wife of the late Olaf Skoogfors, will be guests of the Society at the conference.

Headquarters for the conference will be the University Tower Hotel, 4507 Brooklyn Ave., N.E., Seattle, Wash., 98105. Phone: 206/634-2000. For further information on the west coast, contact Donna Barnes, SNAG Conference Coordinator, 519 W. Roy St., No. 405, Seattle, Wash., 98119. Phone: 206/283-0621.

SNAG BOOK DEPARTMENT EXHIBITS

The SNAG Book Department will have a small display for a few hours at the Seattle Conference so members can acquaint themselves with new books and have a change to order them through the SNAG Book Department. Additional details will be available at the conference.

Votes Talubated

The results of the straw vote for postage for the newsletter are: 70 in favor of continuing bulk-rate and 41 in favor of mailing first class.

PROJECT REPORT NO. 29/4 THE ACID PICKLING OF NICKEL SILVER

by E. A. Shaw
Sheffield Polytechnic Department of Metallurgy

OBJECT OF INVESTIGATION

To determine the optimum conditions for the removal, by acid pickling, of the oxide layer formed on 10% nickel silver during annealing.

CONCLUSIONS

1. The most important factors are the annealing temperature and time which should be carefully controlled in order to give an oxide film which is essentially zinc oxide.
2. For practical purposes the standard practice of using 10% (by volume) sulphuric acid at 50 degrees C is satisfactory but regular checks should be made on the acid concentration.

INTRODUCTION

There are various grades of nickel silver containing from 5% to 30% nickel. This investigation was confined to 10% nickel, the composition most used for the production of flatware and holloware which is subsequently silver plated. Descaling by acid pickling is carried out following the annealing which is necessary at intermediate stages of production in order to soften work hardened material. In practice 5-10% (by volume) sulphuric acid at temperatures between 30 Degrees C and 50 Degrees C is used for descaling, 1,2, possibly with small additions of sodium dichromate or sodium chloride. However the baths are often run for long periods (sometimes several years) with no check on the acid concentration. High annealing temperatures and excessive times at temperature may also be used, giving oxide films which are difficult to remove. Under these conditions it is not unknown for pickling times to be of the order of 8 to 12 hours and to constitute a considerable bottleneck in the production sequence.

EXPERIMENTAL PROCEDURE

Sections 60mm x 30mm were cut from cold rolled 11G sheet to alloy no. NS 103, B.S.2870. The actual composition of the material was 62.0% Cu, 10.2% Ni, o.15% Mn, o.10% Fe, rem Zn. These samples were then annealed by placing in an electrically heated muffle furnace at the required temperature, leaning on the side of the muffle so that both flat faces were exposed to the atmosphere. After half an hour the samples were withdrawn and allowed to air cool.

The recommended temperature range for the annealing of 10% nickel silver is 600-750 degrees C. Although it has been shown that annealing is essentially complete after ½h at 600 degrees C, 1,2, in practice temperatures of the order of 650-850 degrees are used, the higher temperatures being used where furnace capacity is limited and the furnace temperature is markedly reduced by the cold charge. Thus samples were annealed at 600 degrees C, 650 degrees C, 700 degrees C and 850 degrees C in order to determine the rate of removal of the various types of oxide film. Subsequently the samples were suspended in various concentrations of sulphuric acid at 50 degrees C. The acid concentrations used were 5%, 10%, 15%, 20%, and 30% by volume. When the bulk of the oxide had been removed, the samples were withdrawn and lightly wiped with cotton wool, this procedure being repeated at intervals until all the oxide had been removed, the time for complete removal being noted.

Although annealing at 600 degrees C gave an oxide layer which was the most rapidly removed, in practice some allowance must be made for variations of temperature within the annealing furnace and for possible pyrometer error. In addition, because of economic considerations, annealing times must be kept to a minimum. Accordingly a further series of samples was annealed at 650 degrees C as before and tested under similar conditions in sulphuric acid at 18 degrees C (room temperature), 30 degrees C and 70 degrees C, in order to determine the effect of pickling bath temperature.

EXPERIMENTAL RESULTS

Two samples were tested in each condition and the average of the two results reported. The effect of various annealing temperatures on descaling in acid at 50 degrees C is given in Table 1 and illustrated in Figure 1. The effect of annealing at 650 degrees C followed by descaling in acid at various temperatures is given in Table 2 and illustrated in Figure 2.

DISCUSSION

When pure copper is heated to temperatures over 600 degrees C in air, an outer scale of cupric oxide (CuO) is formed under which is an inner scale of cuprous oxide (Cu_2O). The outer scale is in a state of stress and may flake off in cup-shaped fragments. Since the developing scale restricts the oxidation process the rate of build up is an inverse function of the thickness of scale x such that

$$x^2 = Kt$$

where K is an essentially temperature dependant constant and t is time. With increasing temperature the value of K increases according to the relationship

$$K = Ae^{-E/RT}$$

where A, E and R are constants and T is the absolute temperature. Thus for a given annealing time an increase in temperature markedly increased the scaling rate and thus the thickness of scale.

Similar considerations apply in the case of nickel silver, however in all copper base alloys containing over 20% zinc, the copper oxides produced at the metal surface are reduced by zinc diffusing from the interior. The scale is converted to zinc oxide (white in colour), and the copper returns to the metal. As the zinc content at the surface of the metal is lowered, the rate of zinc diffusion is unable to keep pace with the rate of copper oxide formation so that the scale becomes progressively richer in copper oxides, becoming almost black in colour.

Examination of the annealed samples before pickling confirmed this effect. The scale on the samples annealed at 600 degrees C was a very light grey indicating that it was essentially zinc oxide (ZnO). With higher annealing temperatures the scale was darker being essentially black on the samples annealed at 850 degrees C. In dilute sulphuric acid zinc oxide dissolves rapidly, copper oxides much more slowly and the metal is essentially unaffected. Thus annealing at the lowest possible temperature gives the most rapid rate of scale removal.

The strength of the pickling bath has to be considered in the context of drag-out, stronger acid causing a larger consumption of the neutralising agent added to the rinse tank in addition to the increased acid consumption. The temperature of the pickling bath has to be considered on the grounds of economy. If heating is by waste steam then a temperature of the order of 70 degrees C is viable, but if heating is by the more usual immersion heater and pickling capacity is adequate then a temperature of the order of 30 degrees C will be the most economical.

Examination of the results indicates that an acid strength of 10% used at 50 degrees C following an anneal at 650 degrees C should enable descaling to be completed in 20 to 30 minutes under practical conditions. The effect of any variation from this practice can be deduced by examination of the results.

MAINTENANCE OF PICKLING SOLUTION

It should be noted that all the results were obtained using freshly made solutions. In practice the pickling bath becomes contaminated by copper, zinc and nickel sulphates. In very small concentrations these tend to speed up the descaling process but in higher concentrations the metallic sulphates cause the 'common-ion' effect, slowing down the rate of descaling. In addition the acidity of the bath decreases so that unless conditions are checked regularly, say weekly, the pickling times may be found to be several times longer than those indicated.

Initially a check on acidity may be made with a hydrometer, using the values given in Table 3 to determine the acid strength. However these indications will become increasingly in error as the metal sulphate concentration increases. Thus after a few weeks the hydrometer may indicate a 10% solution of sulphuric acid whereas in fact the acidity is only 5%.

A more accurate test is to titrate a sample of the pickling acid using the following solutions,

(a) 150g caustic soda in 1 litre water
(b) 1 g phenolphthalein in 500ml of 50% alcohol.

WORKING ACRYLIC – PART IV

by Hale Anderson

A 10ml sample is taken from the pickling bath, a 10ml measuring cylinder being sufficiently accurate. This is then diluted with about 50ml of water. A few drops of phenolphthalein solution are added as an indicator and the caustic soda solution is run in from a burette until the solution just goes pink. The burette reading then gives the percentage acidity directly i.e. 10ml of caustic soda = 10% sulphuric acid (by volume).

If the acid concentration is correct and pickling times are becoming several times longer than those obtained by using a fresh solution, then an oxidising agent such as sodium dichromate may be added. The amount should be small say 6g/litre (1oz/gallon). Care must be taken under these conditions as the metal is attacked, and pitting of the surface may occur if the metal is not taken from the bath immediately the scale is removed. A bright dripping bath should never be used for descaling because of the pitting which will occur.

Eventually, when pickling times become excessive due to the increasing concentration of metallic sulphates, the bath should be discarded after neutralising with a suitable alkali such as soda ash.

(References and charts available upon request – write Goldsmith Journal, Art Dept., Longwood College, Farmville, Va., 23901.)

This reprint furnished courtesy of Peter Gainsbury, Research Director, The Worshipful Company of Goldsmiths, London.

All along I've been discussing acrylic, some of its properties and characteristics, but never have I indicated what acrylic is; ie. what kind of plastic it is. More fundamentally, what is a plastic as opposed to any other kind of material. We all could readily identify plastic. There is hardly a place in American life where plastic doesn't play some part. A good portion of our material world is made of plastic. The worst of it is that most of us lump all plastics together, "it's made of plastic". No serious metalsmith would ever let it be to simply say, "it's made out of metal". It's important to indicate what kind of metal – gold, silver, ferrous, nonferrous, etc. The distinctions are critical because the processes associated with using different metals differs greatly. We all know that successful manipulation of a material depends upon fully understanding the particular properties of the specific material at hand.

So it is with plastics. Their properties of various plastics differ tremendously. As in metal with two broad distinctions between ferrous and non-ferrous metals, so there are two broad and distinctively different groups of plastics. One is thermosetting plastic, the other is thermoplastics. Clay is an example of a thermosetting plastic. Metal is a thermoplastic. Yet we all recognize that metal or clay is not a plastic as commonly understood. If a material such as metal is a thermoplastic, what is it that separates it from those readily identifiable materials we commonly refer to as plastics?

A definition of plastic is first needed. "A plastic is a substance which can be permanently formed or deformed under external stress or pressure, usually accelerated by the application of heat." (Thelma R. Newman, *Plastics As An Art Form* [Philadelphia, New York Chilton Book Company, revised ed. Aug. 1972], p. 28)

A thermosetting plastic, once formed and hardened, will NOT soften when heated again. Such is the case with clay. Thermosetting plastics that are reheated will remain essentially solid until their decomposition temperature is reached.

A thermoplastic, once formed and hardened, will soften, become flexible, may even become fluid. If allowed to cool, it will return to its original solid state. Metal does this when heated and melted for casting. Once cooled, it returns to its original solid state.

So far we are no farther along in trying to separate a plastic as commonly understood from a plastic such as metal. Again, what separates materials such as clay from what we all commonly refer to as plastic?

The difference lies in the initial formulation of the material. To create copper, an impure ore is mined, the ore is refined and the copper extracted from it. If alloyed with other metals, to get the pure copper it must be separated from the other metals. At no point in the process does copper change its composition. In the ore it is copper, in an alloy it is copper. It doesn't change into something else. If one casts copper we all know melted copper is still copper, not some metamorphic material changing all the while.

This is not the case with "real" plastics. Acrylic, which is a thermoplastic, when formed becomes a totally new and different material as opposed to the raw materials used to create it. Plastics are manmade, synthetic. They do not occur in nature. Nevertheless, plastics are organic. That is, all plastics are created from some variation of carbon molecule. This synthesizing process of curing a plastic is called polymerization.

The resin, which is not a plastic, is called a monomer, one mer, or single molecule. They are usually very unstable, usually liquid and always contain carbon. A monomer is the fundamental material used to make a plastic compound. Here is a big one-monomeric, Methyl Methacrylate. That is the resin that once polymerized, becomes acrylic. Under heat and/or pressure and/or in the presence of a catalyst the monomers begin to combine, once started the process is very rapid. The monomers become polymers, many mers locked together into much more complex and larger molecules. The monomer resin changes, becomes a plastic.

Epoxy, a thermosetting plastic, usually comes as a two part compound. Even epoxy glue has a resin and a catalyst or hardener. When one mixes the two parts in epoxy glue polymerization occurs, a new material, a plastic is created. The catalyst is only used to set off the reaction in the monomer resin. A catalyst is not part of the plastic.

The polymerization process is important to understand because this allows one to better use the various monomer resins that are available for studio use. Epoxy and polyester resins are the most common. A basic understanding of the polymerization process may help when using one of these resins. For example, if a particular batch of epoxy resin which has been polymerized by the addition of the suggested amount of catalyst remains soft after several days it may be because polymerization is not complete, not enough catalyst was added. Referring to what has been discussed above, polymerization occurs rapidly under heat/pressure or a catalyst. The catalyst obviously wasn't enough so why not bake the resin in an oven for several hours (about 150 degrees F) until complete polymerization does occur. A catalyzed resin that remains soft may also be due to some inhibiting material usually touching or surrounding the resin. Adhesives, such as on tape, or plasticene usually inhibits the cure of most resins.

It is important to realize that in addition to the primary relationship polymerization from monomer to polymer secondary additives may be used to control the nature of the process. I do not intend to list all of them, but two additives that are commonly available in association with epoxy and polyester resins are inhibitors and accelerators.

Inhibitors are used to keep the resin from polymerizing by itself or until a catalyst is added, or to polymerize at a slower rate. These may already be part of the resin when purchased or may be available separately.

Accelerators, of course, do the opposite. In the presence of a catalyst an accelerator may greatly speed up the reaction. Hence five minute epoxy glue must have an accelerator in the resin.

One question that may have occured by this time is, if epoxy and polyester resins can be polymerized at room termperature by the addition of a catalyst, why can't one purchase some monomeric Methyl Methacrylate, add a catalyst and get acrylic? Well, one could. Unfortunately, the results would be disappointing. The resin once polymerized would be very bubbly, totally so, like a very porous pumice. When the catalyst is added and the reaction begins heat, or exotherm is generated and this too generates bubbles. Thus, vacuuming the catalysed resin would do no good in the end either.

The best way to cast acrylic, to polymerize the resin, is to use heat and pressure. The pressure compresses the bubbles to submicroscopic size. They are not driven out, just compressed to a point where they are not visible. Using an autoclave, which is nothing more than a pressure vessel, the resin can be pressurized to compress the bubbles and heated to promote complete polymerization. Almost no catalyst is added to the resin.

The monomer is mixed with polymer beads (a fine powder) in a given ratio creating a slurry. The polymer beads already contain a residual amount of catalyst, something like ½ of 1%, which is enough to start the reaction that is completed under heat and pressure in the autoclave.

Recalling the discussion about PS-30 in the previous article, it was stated that PS-30 is acrylic and yet could be polymerized at room temperature. If PS-30 is acrylic and can be cured at room temperature with no bubbling without the use of an autoclave, why can't it be used to cast larger blocks of acrylic? What makes it different from regular acrylic? Essentially, nothing. If PS-30 is cast in amounts much greater than 100 grams the bubbles will not dissipate so readily and exotherm will generate more bubbles. It can be polymerized at room temperature because the composition of the resin is such that some polymer has been added and in that respect is no different from the standard monomeric Methyl Methacrylate (MMA) slurry mixed for curing in the autoclave. The difference lies in the addition fo a catalyst in PS-30 to complete the polymerization process at room temperature. The standard MMA mixture has inhibitors in it such that additional heat in the autoclave is required to complete polymerization, particularly when blocks are cast. PS-30 is not a casting resin, but a laminating medium for acrylic and works because the "recipe" is balanced so that the bubbles can escape before polymerization is completed, before the resin becomes cured and hard.

The point in all this discussion about polymerization is that there is a fairly basic, understandable area of information about plastics that should be available to all who intend to use plastics in some form in their work. I realize I've touched on some subjects not fully discussed here, but hopefully some questions have been answered. An understanding of complex chemistry is not necessary to fully appreciate the potential of some of the various resins so widely used in metal studios today.

MARIAN HEARD RESIGNS

Marian Heard, longtime Director of Arrowmont School of Crafts, shall retire effective this summer. Ray Pierotti, former Director of Regional Programs for the ACC shall replace her.

FRANCES MERRITT RESIGNS

Frances Merritt, longtime Director of Haystack Mountain School of Crafts, has retired. Howard Evans of Baltimore has been chosen to succeed Merritt.

Raymond Gabriel, 1469 Rosena Ave., Madison Ohio, 44057, has many stones such as cabbed tiger eye, onyx, malachite, jasper, adventurine, lapis lazuli, rose quartz, etc. He also sells exotic wood squares and rectangles. Write for complete information.

The Family Jewels, 527 Missimer Lane, Vinton, Va., 24179, has many stones such as rhodocrosite, malachite, goldstone, aquamarine, sapphires, etc. They continue to custom cut non-calibrated baroque stones to specifications as well as repair silver jewelry. Write for appointment or complete information.

GEM ProportionScope lets you compare the greatly enlarged silhouette of a diamond with the ideal diamond proportions, shown on the instrument's screen. It displays any deviation from ideal proportions, facet angles, crown height, girdle thickness, etc. Complete information is available from Gem Instruments Corp., 1660 Stewart St., P.O. Box 2147, Santa Monica, Calif. 90406.

R. Vodell, Associates, Inc., 71 W. 47th St., Suite 603, N.Y., N.Y., 10036, is a worldwide importer and wholesaler of semi-precious stones, ivory, and other jewelry and lapidary items. They sell standard items as well as items from mainland China, such as serpentine carvings, cloisonne beads and pendants, and cinnabar beads, pendants, and ringstones, Minimum order $50. Write for complete list.

The Jewelers' Metal Punch is largely unknown in the jewelry field due to inadequate exposure. Therefore, we will provide a free no. 301-A punch (value $2.75) to any qualified instructor requesting one on school stationery, for his own evaluation and personal use. Our only solicitation is that the instructor also use the tool in his class instruction, where applicable. Write: Henry Levun, Finishing Service Co., 2726 N. Kedzie Ave., Chicago, Ill. 60647.

The Silver Bullet is a hand-operated flaring tool that produces a flare which is found on ends of hydraulic steel tubing in cars and machinery. Write: No Kink Inc., Box 354, Natick, Mass. 01760.

Consumer Bargain Corp. For tools, etc. for the shop. CBC, 109 Wheeler Ave., Pleasantville, N.Y., 10570.

Source of bench top vacuum to eliminate dust while a jeweler is doing extensive grinding and polishing with a flexshaft machine. Write for Nilkisk Vacuum Cleaners, Nilkisk of America, Inc., 706-8 Buncombe St., P.O. Box 143, Greenville, S.C., 29602.

The 3-M Corporation has developed a thin plastic strip coated on one side with fine abrasive for use by dental hygienists for cleaning between teeth. Jewelers could possibly use this in some way. Check your local dental supply house.

Anne Praczukowski makes marvelous pitch for repousse in various degrees of softness. Prices are reasonable. Write Anne Praczukowski, 5705 - 26th N.E., Seattle, Wash., 98105. (J.A.)

AL BROWN

Portable Jeweler's Bench

JEWELER'S BENCH – PORTABLE
by Al Brown

Due to the fact that my job requires travel and prevents me from working full time on my craft at home, I conceived the idea of a portable jeweler's bench. I did work out of a small case, but found I did not always have the necessary tools and working space. Much time and thought were spent on the drawings for the portable bench in order to incorporate storage for tools, plastic bottles for findings, drawers, and working space.

The finished bench is 30 inches long, 20 inches wide and 10 inches thick. The formica covered working area is 30 inches by 20 inches and includes space for the plastic bottles. The working area has a semi-circular hole top with three positions for the bench pin and two places for the ring mandrel. There are seven formica covered drawers. The three top drawers have metal sliding covers for resting the arms during intricate work. The top or lid of the bench has storage for small tools and a swing out holder for the flexible shaft motor. The removable holder for the flexible shaft hand piece and torch is on the right front corner of the bench. The four removable legs are stored in the lower right rear corner. The bench may be carried by the handle after replacing the removable front piece and storing the legs.

I have used the bench for the past twelve years and find little fatigue after many hours of constant use.

patent applied for
plans for construction available
Al Brown, 3935 Hummingbird Lane, S.W., Roanoke, Va. 24018

INDIAN SALES ACT UPHELD IN NEW MEXICO

Non-Indian craftsmen want to kill a New Mexico law that forces them and others to mark each piece of jewelry "Indian imitation."

But so far they are striking out in federal court. U.S. Dist. Judge Howard Bratton denied a motion for a temporary restraining order against the Indian Sales Act, which went into effect May 27.

The law forbids sales of non-Indian or non-handmade goods unless they are disclosed as imitations. The Southwest Jewelry Arts and Crafts Association wants the bill declared unconstitutional. They argue that the law is crippling many firms and forcing them to leave the state.

But Judge Bratton was not moved. He sided with the state of New Mexico and the various Indian groups which support the law. In denying the motion, he also said that arguments against the bill have yet to convince him.
(courtesy of Jewelers' Circular-Keystone, May 1977, publication "Upfront")

THIS JEWELRY SMELLS

The new jewelry designed for the nose making the scene in Paris has nothing to do with those exotic posts adventurous women sport through their nostril wings.

Scented silk sachets worn as earrings or pendants are both jewelry and perfume. Sweet-smelling vanilla pods wrapped in tubes of crepe de Chine hang from fashionable earlobes, and tiny pillows filled with cinnamon, cloves, eucalyptus, aniseed and lavender dangle from neckchains.

The pieces retail for between $5 and $15 each.
(courtesy of Jewelers' Circular-Keystone, May 1977, publication "Upfront")

GOLD FILLED SEWAGE

Scientists discovered large gold and silver deposits in the sewage of the town of Palo Alto, Cal. When the sewage sludge is burned to reduce bulk, the remaining ash contains 32 parts per million in gold and 680 parts per million in silver.

Geologist Robert Gulbrandsen says the ash contains about $200 worth of precious metals per ton—greater than the value of ore from mines in the Gold Rush days.

The metal content probably comes from the photographic and electronic industries in the area.
(courtesy of Jewelers' Circular-Keystone, May 1977, publication "Upfront")

D.C. EARRING PROBE COMES DOWN TO WIRE

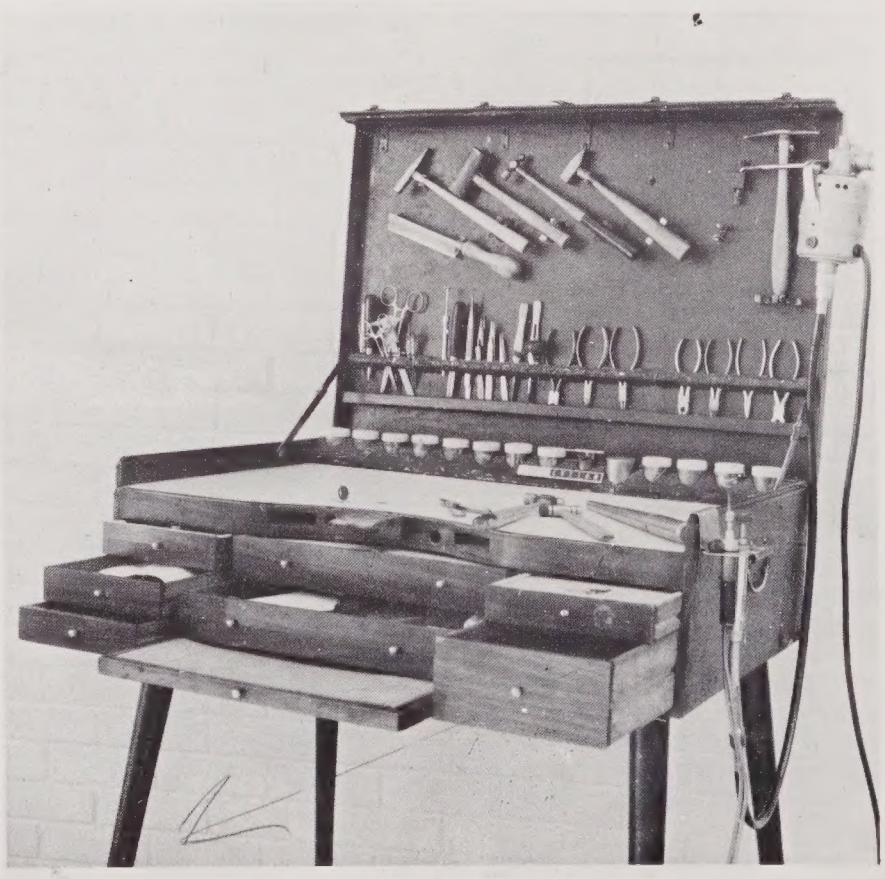
Donald Montague is an inventor. He holds a patent for a detachable pierced earring support wire.

Montague thinks his support wire—or one like it—should be a part of every pierced earring made in America. So he has petitioned the Consumer Product Safety Commission in Washington for a safety rule that would require earring makers to use such a support.

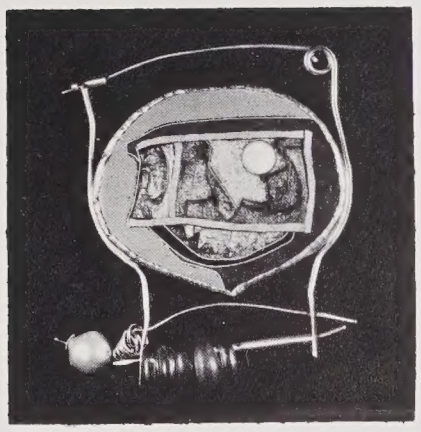
However, if the Commission denies his request, Montague suggests all manufacturers using non-detachable support wires be forced to issue the following warning:

"Caution: the pulling or snagging of this earring while worn may cause serious injury to ear lobe."

The Commission has yet to reach a decision.
(courtesy of Jewelers' Circular-Keystone, May 1977, publication "Upfront")



PORTABLE JEWELER'S BENCH



WILLIAM HARPER
"Mystery Pin", 14 & 18k gold cloisonne

"FOCUS ON CRAFTS: MARKETING"

by Joe Ordos

Conferees at exhibitions viewing Helwig's work.

"Bravo for the effort" was the way one craftsperson summarized "Focus on Crafts: Marketing" held in mid-March at the University of Minnesota design center, McNeal Hall. Approximately 300 designers, craft educators and administrators attended the 3-day conference sponsored by the National Association of Handcraftsmen, the University of Minnesota, with partial support by a grant from the National Endowment for the Arts.

Conference chairman Joseph Cooke Ordos, vice president of the National Association of Handcraftsmen, stated the conference was designed to integrate crafts marketing techniques into the everyday commercial world, presenting crafts as marketable entities through established business channels.

The sessions began with a gallery opening Sunday evening featuring crafts from every market level — duplicative production pieces, traditional and ethnic work, one of a kind gallery and museum art. Prices ranged from $15.00 to $18,000.00. The opening was attended by conference goers plus 400 craft and art patrons from the Twin Cities area. The exhibition is open to the public until April 23.

Keynote speaker, art historian Dr. Robert Forsyth of Colorado State U., presented an historical tracing of crafts and craftspeople from earliest times, illustrating the total integration of craft work into the life stream of ancient and modern societies. His address began the Monday morning session held at the Minneapolis Institute of Art. Merribel Parsons, chief curator of the Institute, followed Forsyth, welcoming the conference and outlining the Institute's collections which were opened to the attendees for the rest of the morning.

The eighteen workshops met throughout the rest of the conference. Most were repeated three times to allow for smaller groups and more interaction between craftspeople. Grant Writing, divided into three parts, was the most heavily attended. Leaders Lewis Snyder, Tennessee Arts Commission, and Averill Shepps, Pennsylvania enamelist, covered grant writing for organizations, while Helen Drutt, Drutt Galleries, Philadelphia, led Proposal Writing for Individuals. Richard Conte, director of the Minneapolis-based Dayton-Hudson Foundation, gave an inside view of grant giving by large foundations.

Production data was handled by sessions that dealt with costing, wholesale marketing, cooperatives, shops and craft fairs. Non-production marketing was discussed in workshops on agents and representatives, galleries and Print Markets for Designer-Craftsmen, an area including books, kits, patterns, designs, led by Toni Scott, "How To" editor, *Family Circle* magazine.

General business facts needed by productions and non-production craftspeople were covered in sessions on photography, product packaging, publicity, expanded teaching opportunities, legal and tax advice and a review of the U.S. Small Business Administration's programs.

A banquet was held Monday evening at Scotties on Seventh, a unique restoration of an Art Deco restaurant that has been featured in many architectural magazines as one of the finest examples of the craftsmanship of that period. Banquet entertainment

was a fashion show of women's apparel from the 1920's through the 1950's, modeled by design students from the U. of Minnesota. Show commentary, by Sandra Bucholtz, vice president, advertising agency, Minneapolis, focused on the historic trends of apparel design and accessories.

CRAFT MARKETING CONFERENCE — Lobby of McNeal Hall complex at University of Minnesota

Glenda Arentzen, Jaclyn Davidson, Libby Reisel, Ginny Whitney, and Pahaka will exhibit in the Northeast Craft Fair at Rhinebeck, N.Y., June 20-26.

James Bennett and Norma Zotos were among 20 goldsmiths featured at the Aaron Faber Gallery during Jan. & Feb. in New York City.

Lois Betteridge recently gave slide lectures, demonstrations and workshops on her work and chasing and repousse at Cranbrook Academy of Art, Michigan Silversmiths Guild, Michigan State University, Ann Arbor and the Center for Creative Studies College of Art and Design, Detroit In June she will conduct workshops and lectures in chasing and repousse in Charlottetown, P.E.I., Halifax and Sydney Nova Scotia, and Fredericton New Brunswick. While in Halifax she will jury the annual exhibition of the Nova Scotia Designer Craftsman.

Bartow Daniels has a one-man show June 6-July 7 at the Fredericksburg Gallery of Modern Art, Fredericksburg, Va. Also will have another one-man show Sept. 30-Oct. 30, 1977 at the Everson Museum, Syracuse, N.Y.

Dennis deJonghe participated in the "1977 Rochester-Finger Lakes Craft Exhibition" at the Memorial Art Gallery in Rochester, N.Y.

Robert Ebendorf, Mary Lee Hu and George van Duinwyk had work on display at the Florence Duhl Gallery in New York.

Vincent Ferrini, Joel Bagnal and Fred Woell participated in an exhibit in Boston City Hall which featured the Boston University's Program in Artistry.

Phil Fike has been granted a sabbatical leave during 1977-78 school term to renew his research into the art of niello. He plans to research in Japan, China, Greece, Italy, France and England.

Arline Fisch and Steven Briner have a large collection of their jewelry touring all over Australia from March through August.

William Harper had a one-man exhibit "Fetishes, Amulets, and Beads," at the Yaw Gallery in Birmingham, Michigan during January.

Ann Heiberger, Kurt Matzdorf, and John Wescott participated in the Edged Tool exhibit at the College of Education, University Park, Pa. The exhibit was coordinated by Al Anderson.

Jack Hemenway of Green Head Forge had two objects selected for display in the Liturgical Arts exhibit during the 41st International Eucharistic Congress in Philadelphia. His work was published in the Northeast Gazette, Jan. 77.

Mary Lee Hu was featured in the April issue of Craft Horizons along with several pictures of her work.

Gary Nemchock conducted a workshop at the Honolulu Academy of Art, Hawaii, April 3-7. He covered historical jewelry and silversmithing metal techniques and processes as well as his current research integrating electronics and jewelry design.

Harold O'Connor conducted a workshop in April at Mohawk College in Hamilton, Ontario, on lamination method, creative use of rolling mills, and coloring metals.

Pahaka represented jewelry in the Sylvia Ullman's American Crafts show in Cleveland, May 7-28. Pahaka will also have a solo show at the James Alan Gallery, Edgartown, Mass., Aug. 13-Sept. 5.

Frances Pickens, Hawaii, had a piece exhibited at the University of Hawaii Art Dept. Gallery, Feb. 28-March 12, 1977.

Hal Ross gave a slide lecture & demonstration (on fabrication and dieforming) at Cal. State University in Los Angeles in Feb., exhibiting in "California Crafts X". He also exhibited in "California Crafts X", Crocker Art Gallery in Sacramento, Cal., and the "International Jewelry Show" in Munich, West Germany.

Mary Ann Scherr was awarded the Special Merit Award at the 2nd Annual Ohio Designer-Craftsman Assn. She also participated in the Metal Forms exhibit at the U. of Minnesota in St. Paul; and the Art in Metal exhibit at the Jr. Art Gallery in Louisville; and had a one person invitational exhibit at the U. of Minnesota in Duluth, and a one person invitational in Honolulu, Hawaii. Mary Ann conducted workshops at Skidmore College in N.Y., Indiana U. in Pennsylvania, U. of Miami in Fla., and University International of Florida in Miami. She also was a juror in the National Scholastic Competition Regional in Ohio as well as a metal lecturer at the ACC Conference in Winston-Salem and the Ohio Designer-Craftsman conference in Columbus.

William H. Strickland
"Empire State Building Souvenir Pendant"

Helen Shirk and Arline Fisch participated in "California Women in Crafts" at Craft and Folk Art Museum.

JoAn Smith will conduct a workshop at New Mexico State U., Las Cruces, N.M. in enameling and jewelry, July 11-August 5. Also, her neckpiece "Gorget 1776-1976" recently became part of the permanent collection of the Smithsonian Institute.

George Van Duinwyck is starting a program at the State Prison where he will teach inmates the jewelry techniques used in industry. He is also the Craftsman-in-Residence for Rhode Island.

POLISHING PRECIOUS METALS

The latest advance in the polishing of precious metals is based on the discovery that chemically precipitated black magnetic ferroso-ferric oxide is of such fineness as to form a powder, the granules of which are absolutely impalpable. According to *Edelmetall Industrie,* even hardened steel can be polished with the aid of this powder in much shorter time and more perfectly than with the aid of the natural iron oxides commonly used, which, when pulverized, forms a powder which is perceptibly rough. In the jewelry and precious metal industry it is necessary to polish hardened dies, etc., as neatly as possible, because on their smoothness the brilliancy of the stamped or pressed goods depends, and for this reason the new polishing agent is of special importance. All polishing agents have a tendency to cause scratches, which, even with the most skillful workmen, materially prolong the work and sometimes in spite of every effort to remove them are still perceptible on the finished articles. This disadvantage is entirely obviated, it is claimed, by the use of the magnetic ferroso-ferric oxide. To gold is imparted by this polishing agent a wonderful dark brilliancy in place of the lighter color produced by English red. Platina, too, acquires a polish highly agreeable to the eye, which is not obtained by the use of other polishing agents, and a similar effect is even produced in imitation articles.

The precipitated ferroso-ferric oxide is used in the form of sticks, in which wax or stearic acid is employed as the binder. In making these sticks it is best to take to 100 parts of the precipitated ferroso-ferric oxide 17 parts of stearic acid and three parts of beef tallow. The stearic acid and the tallow are melted, and then the powder is thoroughly and uniformly incorporated with it by vigorous stirring. The addition of tallow makes the stick softer and increases its grinding power. As this polishing agent also works admirably in combination with water, it is possible that it may also render excellent service in the scouring barrel. It will be an easy matter to determine this. The following must be considered in reaching a reliable conclusion: if the ferroso-ferric oxide is mixed with water into a paste, on the evaporation of the water it cakes together, and in this condition will cause deep scratches. If the mixture with water is too thin the effect of this polishing agent is lost. Between the caked paste and the very thinly fluid water mixture there is, however, a "golden mean" at which the ferroso-ferric oxide will, for instance, polish glass faultlessly without causing a scratch. It is not impossible that a miniature proportion can be discovered which will be found perfectly adapted for the treatment of jewelry articles in the scouring tub with the addition of soap and steel balls. The experiment is the more to be commended because the results hitherto obtained in the scouring barrel have left much to be desired.

To finish sterling silver so it will have a fine polished appearance, the articles are treated so as to bring the silver to the surface, and when polished or burnished they will have a very rich effect. To accomplish this several methods are adopted. One which is used by many finishers is as follows: take the article when it is ready for the finishing, and paint it with a mixture of water, potash and charcoal dust. Then allow it to get partly dry. The article is next heated, cooled and boiled in a solution of sulphuric acid and water, one to 10, in a large lead vessel. This operation is sometimes repeated three times, which will bring enough silver to the surface to produce a fine silver finish. Articles which cannot be heated have a silver deposit plated on to give the surface the necessary silver.

A bronze finisher may be applied [to zinc, brass, iron and lead] with a brush, and by careful manipulation the objects can be made to appear like real bronze. The *Bronzewaren-Fabrication,* by L. Mueller, gives the following version for using bronze by the brushing method: for a gold bronze finish, rub up a little ochre as fine as possible with the varnish, adding black and blue until the color looks a dirty green. With a soft brush apply the first coating, and when throoughly dried apply another and let dry. The third coating is applied and, when partly dry, brush on the bronze powder with a fine camel's hair brush. The hollows and depressions are not to be covered with the bronze powder, but are left to show in contrast. When the bronze and varnish have dried the loose powder is brushed off with a stiff brush. When a solid gold bronze color is wanted use a gold varnish and cover the object entirely with gold bronze powder. A method much in use is to coat the objects with varnish paint; subsequently coat or dust over with leaf gold, mosaic gold or gold bronze powder. The application of a good bronze lacquer will give a soft luster, and the objects will be hardly distinguishable from real bronze. COPPER BRONZE—to copper bronze iron and zinc, coat the objects first with a brown varnish paint, and when this is nearly dry apply bronze powder, as in other cases.

The ingredients used for silver and gold polishes should be ground as fine as possible, otherwise the articles to be polished will be scratched. For this reason the Germans have, up to a few years ago, been able to prepare the best polishes. They devote much attention to reducing all the ingredients to the finest powder possible. Below will be found several very good polishes. If carefully prepared, they can be recommended and reliable: (1) Putz Pomade: mix thoroughly 4½ parts vaseline with a few drops of essence of mirbane; add to this by stirring 7½ parts elutriated chalk, 1½ parts burnt heartshorn and 1½ parts pulverized cuttlefish bone. The mixture should be the consistency of butter. (2) sodium hyposulphite has been recommended. Use with water. (3) a polishing powder, to be moistened with water when ready to use, consists of finest whitening, 15 parts; soda, 1½ parts; citric acid, 3/8 parts. Reduce to a fine powder. (4) English silver soap. Dissolve 10 parts fine castile soap in 10 parts hot water. Remove from the fire and stir in 30 parts fine whitening. (5) prepared chalk, two ounces; water of ammonia, two ounces; add water enough to make eight ounces. This can be kept in a well-stopped bottle. Gold polish: most gold articles, especially jewelry, should not be polished with any wet substance. When the gold must be washed, and if the articles are small, use alcohol. The best polish is rouge. Brush and dry with a bristle brush.

Experienced polishers prefer a mixture of one-third alcohol and two-thirds water for use with rouge. The alcohol used must be of the grain variety and of good quality — wood alcohol will not give satisfactory results. The solution described is that which is in use in the factories, and will be found to keep down the dust as well as anything, though a certain amount of dust is a necessary evil in all polishing operations.

Sterling silver contains a percentage of copper—just enough to harden and strengthen the silver, but the presence of the copper in the alloy prevents the sterling from taking a fine white silver finish. To produce this, the finished sterling article should be silver plated. A very light film is all that is necessary. They should be finished with the cotton flannel buff. If the deposit is too heavy it will require more buffing to bring out the fine finish, but a light deposit will require very little. By this process the surface is covered with pure silver, which in turn will produce the fine white silver appearance so much desired on silver articles.
("The American Jeweler", compliments of V. Beetler)

Hannelore Gabriel

AUTOBIOGRAPHY OF HANNELORE GABRIEL

My childhood days in Germany were mainly spent away from dolls and other children, but in my father's workshop, a tinker, plumber, blacksmith and fix-it-all, where at the age of five while "working" with a forging hammer on the anvil I pounded a hole in my head which obviously had a major impact on my later life. I stuck with smithing.

Meanwhile, I buried myself in books about Egyptian and Precolumbian art, drove my father crazy, who had to haul me from one exhibit to another and covered every available surface with Egyptian frescos. And I do think that the gracefully simple shapes of Egyptian art were a major influence in my design.

At 16, I started a 3½ year apprenticeship with a master goldsmith in Germany while going to a trade school once a week and doing the final exam before a board of master goldsmiths and teachers. The technical knowledge and speed I gained there doing mindless things like repairs and copies of someone else's copies enabled me now to make a living at my carft. At that time designing was never required and I would say even slightly frowned upon.

After staying with my master for another year, to broaden my experience, I moved to Amsterdam, Holland, where I spent 3 years and worked for a shop connected with the diamond exchange, getting very proficient at making 5 different designs of diamond cluster rings over and over, until I came to the conclusion that if that's what it's all about, it isn't worth it.

I quit, took art classes, hitchhiked in 30 countries, built sculptures, learned how to speak 5 languages, fell in and out of love, lived on nothing, learned to cook one recipe and had a poet's array of odd jobs.

Afghanistan was the major visual impression with stark geometric mud walls with their shadow and sun designs and abundance of colorful Islamic mosaik. Nostalgia overwhelms me sometimes. I like to go back, watch fierce looking characters all wrapped up, with a dagger in every fold of their sheets, smelling a beautiful rose filled with hash-hish and bring a camel-load of goods.

I met my husband in Venice, Italy, while hitchhiking there. With him I moved to U.S., bemoaned my fate for two years, and finally decided that Madison, Ohio was the most exciting and beautiful place in the world.

In 1973, I went to Capetown, South Africa and out of necessity took a job as a goldsmith again. This time I had the freedom of my own design along with the regular repairs and engagement rings that came up. And even working for 9 hours a day under the whip (South African goldsmiths sadly have to compete with machines in speed) I derived great satisfaction from my work and decided to go back to the United States to have my own studio without repairs and diamond cluster rings. This was a half year later, also in 1973.

Then my second apprenticeship started with my husband who helped me to set up my studio and taught me how to make a living, which was not on top of my list of priorities.

I sell my work through galleries or from my studio to the public or at juried art fairs. My work now is equally divided between one-of-a-king pieces, limited editions of 8 and production work. But I hope that with another couple years of work I will be able to restrict myself to one-of-a-kind showpieces and still make a living.

Designing and working is great fullfillment and sometimes euphoria. And I want to learn much more and would like a chance to exchange practical knowledge with other metalsmiths.

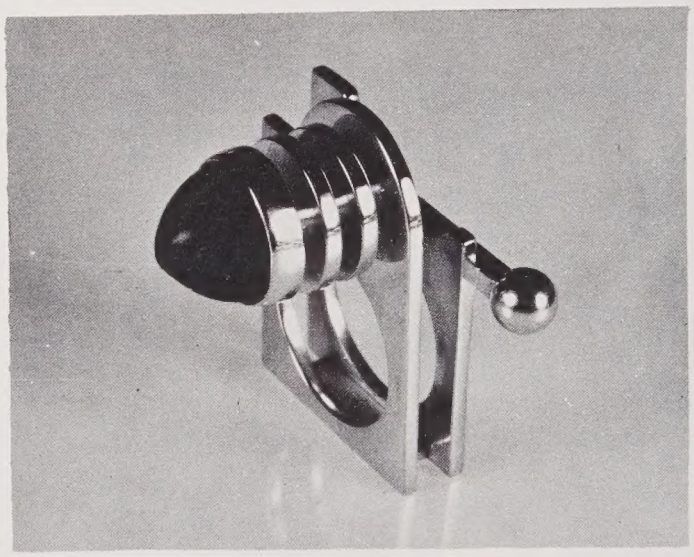
I see two different directions in metalsmithing for me: [1] Jewelry making for the purpose of creating body adornment that the wearer can identify with. Being a vain female who likes to pile tons of exotic jewelry on herself is a definite asset in this respect. I strive for sound design and decorative value and elegance in my jewelry. My ultimate goal in jewelry is to create something that challenges the beauty of a peacock feather or a murex shell. [2] Metalsmithing for the purpose of superior craftsmanship and precision and sophisticated design including non-functional and sculptural forms for the sake of experimenting, finding new techniques and combinations of materials and the joy of doing it.

My work now is the only thing with which I have overcome my geminarian shortcoming to do a thousand different things at a time and start and quit ideas and projects. It has become a way of life for me, a total involvement, a constant exhilaration, working, designing, learning, seeing and communicating with other metalsmiths.

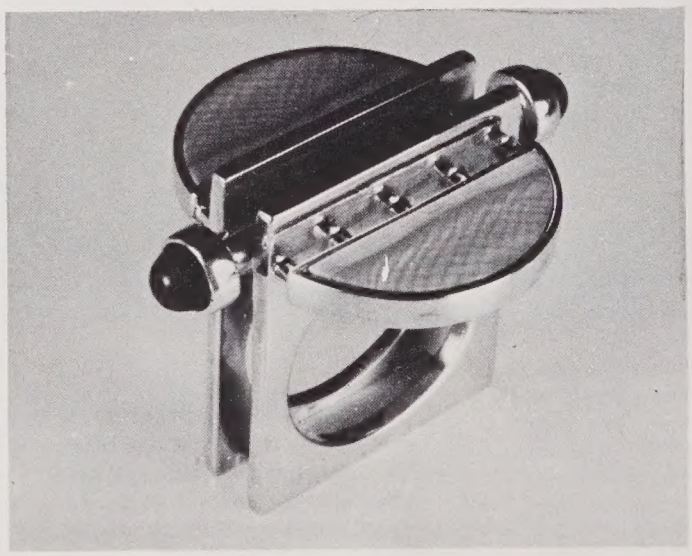
Hannelores definition of a good craftsman: is he who knows how to fix his mistakes (preferably with a minimum use of four letter words).

Hannelores definition of design: until you find it, you don't know what you are looking for and when it happens, it's like the 4th of July.

Hannelores formula for living: one day at a time.



Sterling ring with onyx — Hannelore Gabriel



Sterling ring with ivory & spectrolites — Hannelore Gabriel

EXHIBITION OPPORTUNITIES

Cooperstown, N.Y., July 24-August 25, 42nd Annual Exhibition of Arts & Crafts. $3,000 in prizes, deadline June 8, $7.50 entry fee for one piece limit, must be delivered by artist or agent. For complete information or shipping arrangements, write: Cooperstown Art Assn., 22 Main St., Cooperstown, N.Y. 13326.

Grand Junction, Colo., July 15-August 7, Objects '77. Entry fee $5 per object, maximum 3 objects Deadline of entry cards June 15. $1400 cash awards, 25% commission. Write: Western Colorado Center for the Arts, 1803 N. 7th St., Grand Junction, Colo. 81501.

Hawesville, Ken., July 23-30, Fifth Annual Kentucky Art Exhibition, $3000 in purchase awards, eligibility is restricted to residents of Kentucky and surrounding states. June 25 deadline. Write: Ms. Joe Braswell, Rt. 1, Lewisport, Ken. 42351.

Durham, Conn., Sept. 23-25, Art & Crafts on the Green. Fees $25 outside, $45 under tent; no commission, first selection deadline July 1 Unallocated spaces will be filled from late applications. Write: Kathleen Tinkel, P.O. Box 188, Durham, Conn. 06422.

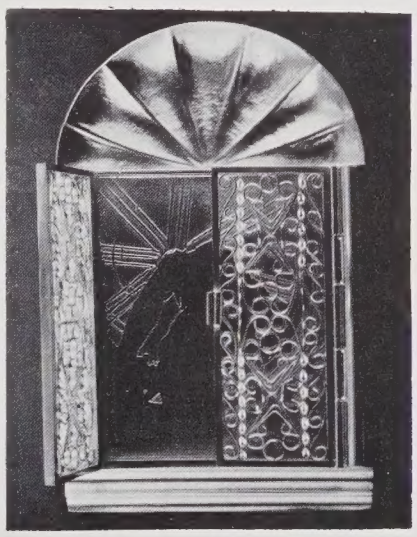
Philadelphia, Pa.—November 3-6, Philadelphia Craft Show, sponsored by Philadelphia Museum of Art, juried, 10x10 booth cost $75. Prizes, 120 artists; must submit 5 slides with $5 to Ms. Robert Dripps, Women's Committee, Philadelphia Museum of Art, 25th and Benjamin Franklin Parkway, Philadelphia, Pa. 19101. Deadline July 9. For information, write above or call 215/275-5987 or 215/242-6288.

Gaithersburg, Md, Sept. 21-25, National Craft Fair, no commissions, juried from slides, deadline July 20, Montgomery Co. Fairgrounds. Write National Crafts, Ltd., Noel Clark, Gapland, Md. 21736.

Layton, N.J.—Peters Valley Craftsmen will sponsor an exhibition titled "The Gourmet's Choice" at The Gallery, Sept. 24-Nov. 13. Open to craftsmen in all media involving the preparation and serving of food. Slides accepted for consideration now until Aug. 3. Contact Molly Mechem, Peters Valley Craftsmen, Layton, N.J., 07851.

Marietta, Ohio—Marietta College Crafts National '77. $5,000 in prizes and awards. Open to crafts and sculpture in all media. Slides due by Sept. 10. Write Arthur Winer, Director, MCCN '77, Marietta College, Marietta, Ohio, 45750.

Knoxville, Tenn.—Craftsman's Fair of the Southern Highland Handicraft Guild, Civic Coliseum, Oct. 18-22.



Mary Upin, San Diego State U., M.A.
sterling brooch, 2"x3"

EXHIBITIONS

Asheville, N.C.—July 11-15—Craftsman's Fair of the Southern Highlands, Civic Center.

Knoxville, Tenn.—October 18-22—Craftsman's Fair of the Southern Highlands, Civic Coliseum.

Edgartown, Mass.—August 13-September 5—Jewelry by Pahaka, James Alan Gallery.

New York, N.Y.—April 8-June 19—Jewelry in Thread by Ruth Nivola, Museum of Contemporary Crafts, 29 W. 53rd Street.

Winston-Salem, N.C.—June—Invitational Jewelry, Bodycraft Galleries, 409 West End Blvd.

Virginia Beach, Va.—June 23-27—22nd Annual Boardwalk Art Show.

Williamsburg, Va.—October 9—An Occasion for the Arts, Duke of Gloucester St.

Chicago, Ill.—June 10-July 30—"Contemporary Forms in Metal", Mano Galleries, 51 E. Oak St., 60611. (312/787-0410)

Chicago, Ill.—April 15-August 15. (Treasures of Tutankhamun, National Gallery of Art) Chicago's Field Museum. Future stops include New Orleans Museum of Art, Sept. 15-Jan. 15, 1978; Los Angeles Museum of Art, Feb. 15-June 15, 1978.

Charlotte, N.C.—July 10-12. Wholesale Craft Show, Charlotte Civic Center. Buyers must qualify for show admission. Write Southern Show, Inc., A-340 Merchandise Mart, Charlotte, N.C., 28205. Attn: Robert Zimmerman.

Rhinebeck, N.Y.—June 20-26. 12th Annual Northeast Craft Fair of the ACC. Deadline Feb. 15.

Seattle, Wash.—June 23-July 31. The Metalsmith at the Henry Gallery. University of Washington. Sponsored by SNAG, Phoenix Art Museum & U. of Wash.

San Francisco, Calif.—Aug. 11-14. Juried Show, sponsored by the Southwest Region of ACC in cooperation with Golden Gate National Recreation Area. Deadline March 15.

Layton, N.J.—Exhibit in The Gallery, Peters Valley Craftsmen, Aug. 20-Sept. 11. "6 Metalsmiths", featuring works of Glen Gardner, Ulle Lepasaar, Tom Mann, Susan Lange, Susan Cohan and Gayle Saunders.

Washington, D.C., June 10-Oct. 24, "Iron, Solid Wrought/U.S.A.", Renwick Gallery; 100 objects including historical and contemporary. Organized by Southern Illinois U. at Carbondale.

Washington, D.C., June 10-Oct. 24, "Recent Works in Metal by Al Paley", Renwick Gallery.

Washington, D.C., July 14-Oct. 24, "Wrought Iron: Renderings from the Index of American Design", executed between 1938 and 1940. 16 watercolor renderings. Renwick Gallery

Brigid O'Hanrahan, San Diego State U. M.A.
"container for wedding rings from a previous marriage"
brass, silver & copper, 4½"x4"

SAN DIEGO STATE UNIVERSITY

Dear Editor:

I am a sculptor working in bronze and precious metal, using sand casting methods. In searching the country at craft fairs, I have been unable to find anyone else involved in innovating sand techniques. Except for an occasional manufacturing jeweler (in which case the methods are considered second rate) or the Geddy Silversmith of Williamsburg, Va. (whose methods form the ground work for my pursuit), the field is virtually unchallenged.

It is difficult to find supplies for these methods by modifying industrial resources. Flasks in the middle range (somewhere between the miniature of the jewelers toy flasks and the production flasks of manufacturers) are non-existent. Any information along these lines would be greatly appreciated.

Hank Kaminsky,
Rt. 2, Box 30, Eureka Springs,
Ar., 72632

Dear Editor:

. . . I see there is a query about tube bending. Though I cannot answer the question fully, I wonder if U.S. workers are aware that ordinary photographic hypo, if carefully melted, makes an excellent support for the tube bending and can be very easily removed without leaving residue. The crystals should be melted at low temperature, about 40 degrees C, and care taken not to boil off the water of crystallization.

Peter Gainsbury
Director of Research
Worshipful Company of Goldsmiths, London

Dear Editor:

In regards to the American Contemporary Design, the postal authorities came through, the business went out in October and the attorney handling the affairs is Gary Ottinger, 1424 Grande Blvd., Albuquerque, N.M. This information was given . . . to the post office . . . Perhaps with this name, anyone else involved can also contact the attorney. . .

Vada Beetler

COMMENTS

by Mark Baldridge

Currently, we are in the midst of electing two new members (which is half of the board) to the SNAG Board of Directors. The three candidates were nominated by the nominating committee which consists of three members. I do not wish to discredit or insult the proposed candidates or the nominating committee since I hold all of them in high respect. However, I strongly object to the idea of a small committee giving limited choices without maximum democratic input.

I believe the present method is extremely unfair and limited since it does not allow for full participation of all voting members in the nominating (or being nominated) nor does it allow for intelligent discussion of all considerations with our fellow members.

I believe the present procedure is as archaic and unnecessary as is the electoral college system. Therefore, I urge that the by-laws of our constitution be amended to dissolve the nominating committee system and that future nominating take place on the floor of the annual conference. Elections could immediately follow or a mail ballot could then be mailed to all voting members. While this system might create "lame duck" board members and/or officers at the conference, it would also create greater membership participation which would easily offset any negative effects.

Therefore, I again encourage and ask the present SNAG Board to present the above proposal (or a similar one) before our voting membership for consideration at the earliest possible moment. I have great faith in the collective wisdom of our membership and only desire to utilize it more extensively.

Some excerpts of letters concerning the straw vote taken on first class postage vs. bulk-rate:

If it costs $1.56 a year to send 6 issues first class, I pay $25 dues, so it seems that $1.56 could go toward postate . . . . Pahaka

I am in favor of the bulk-rate as long as I receive it with some regularity, it's okay . . . I think at present that the money would be more wisely spent in some other needy areas. . . . Bruce Anderson

How about pro members first class, and others bulk rate? . . .(unsigned)

I have been sending stamps to Mark Baldridge to use on my copy of Golddust. Without first class, it takes a month to get here. If the membership does not vote for first class, I hope you can let me continue to send stamps . . . . Jane Booth

It seems to me that the sudden (associate membership dues) jump from $10 up to $25 would amply cover the cost, no matter which way it is sent. . . . J.W.

I am in favor of going first class because, as it now stands, we receive the magazine AFTER many of the events and workshops listed in the issue have taken place. . . Could we include a first class option so that those members desiring first class service could pay extra for it? Or is this too much hassle for the people who have to mail it? . . . Tom Baker (Editor's Note: Anyone wishing first class postage can send me a check, payable to SNAG, for $2.34 per year — or three first class stamps per issue.)

Dear Editor:

. . . The jurying system to become a pro member is rather vague. Several other associate members were discussing this with me. Obviously SNAG looks for excellent design and craftsmanship, but we wondered does it affect the decision if a person does not include slides of holloware (only jewelry for instance)? Or, are the judges' (or judge) decisions influenced by sophisticated techniques? How is a final decision made, by discussion, points, etc? Basically, I think it would be interesting to shed some light on this slightly mysterious or vague process . . .

Pahaka

EDITOR'S RESPONSE — The membership committee consists of Alma Eikerman, Glenda Arentzen, Phillip Fike, Kurt Marzdorf, and Heikki Seppa. Criteria for judgment is based on [1] a firm commitment to the field of metalsmithing; [2] evidence of high quality and design, creative ability and technical competence; [3] continuing active participation.

Dear Editor:

The metals students and faculty of Illinois State U. would like to extend a gracious thank you to Vickie Sedman and the Tyler School of Art for allowing us the opportunity to exhibit at their university. And for the exhibition they in turn sent to us. We were especially fond of Richard Palmer's "Pin" and Bruce Metcalf's "Altar for the Church of Reason".

A special thanks to Vickie for originating the idea and following through the arrangements to make the exchange possible. We feel it is a real healthy thing for students to be able to exchange pieces in lieu of slides as more was learned by actually experiencing the work. We apologize for the finger-prints, etc. as we felt intimacy with the work was an essential part of the learning process. Again, many thanks.

Gary Marsh
Normal, Ill. 61761

Dear SNAG Members:

America has always been a long way away to most Australians and so it was for me. In early years my contact with America was television programmes such as "Leave It To Beaver" and "Father Knows Best". As I grew up film stars like Marilyn Monroe and Elvis Presley gave me a more concrete image to hold on to, and in more recent years as an art student and metal worker, people like Stanley Lechtzin and Arline Fisch became known to me across the Pacific in my life "down under"

In 1976, as many of you know, I had the opportunity to organize the "Metals Invitational 1975 AD" to come to Melbourne State College in Australia — and my students, colleagues, and I had a first hand experience with American metal, both faculty and student work. This show was received with excitement and acclaim in Melbourne and anyone associated with that exhibition can feel responsible for developing a greater understanding of American metalwork among students and professionals in Australia.

During the organizing of this show, I had reason to meet many of the American organizers by telephone, and the voice of Bob Ebendorf often represented American metalworkers over a 15,000 mile telephone connection.

With this limited background of what you were all doing in this country, I began to plan a trip to America with the hope of finding out more of the work and lives of my metalsmithing companions in the land of the stars and stripes.

Now that I have completed my four month sabbatical and am about to return to my school and students in Australia, I offer my thoughts to SNAG members along with my thanks for the warm welcome I have received everywhere that I have been able to call. I am well aware that I have not been everywhere and that I have missed seeing many important things, but my family and I have driven 11,000 miles across the country from west to east and south to north, hosted by university programmes and professionals wherever we've been.

From my viewpoint, metalworking in the USA is alive and well. I am impressed by the number of people that are seriously committed to a life as a metalworker, and by the number of different approaches that are being explored. I see a fourth generation of metalworkers setting out on the path to further the development which has been strong and unique in this country now for long enough to be recognized as a tradition. The overwhelming three-dimensionality of most worker's forms is now an American mark, and although I've seen some other directions, I still find this to be the most unifying aspect of your forms. The technical perfection and diversity which has been developed over the years is continuing to mark work in a distinctly different way from any other parts of the world. I consider this to be partly due to the fine museums collections of historical works which are available for study and the academic nature of the training courses which most people undertake. There is a seriousness of approach, and a dedication to work with little concern for the length of time involved, which marks the students' work. I feel that although work is sometimes a little incestuous in the derivation of the forms and techniques, most works are a response to the individual's own identity and personality.

One of the questions which I most wanted to see being answered in this country was the approach of schools, and students to the increasing problem of making a livelihood in the arts apart from teaching. Unfortunately, that question has not been answered for me in many places. Exciting attempts are being made in some places, but most students seem still to be under the impression that good students will still get posts as teachers. Not many programmes have addressed themselves to the life role of the craftsman in a new and revised late 20th Century community. Where teaching positions are more than adequately filled, where there is a concern to reduce consumption of resources and to return to a more labour intensive and individually satisfying living pattern, I hoped to find more students aware of the alternatives available in life as a metalworker. I expected to find people concerning themselves with the expected rewards from enriching the lives of their community by the practice of their art. I guess these problems confront us all equally.

SNAG too seems mostly to be concerned with the life of the metalsmith within the hallowed halls of academia, and I'm sure must be soon to concern itself with the changed lifestyle of its new members. Many students I talked to are hoping SNAG will be able to give them directions and assistance when they begin to survive in the living world of their art or craft. I feel that SNAG has had a lot to do with the strong development of the work in metal in your country that it will be exciting to watch how it changes to keep pace with the new membership. From an Australian professional and teacher's point of view my experiences over the last four months have been staggering. I'm not unused to a big country, but we have only 13 million people, (I believe that's true, too, of Los Angeles), about 25 art schools, only 8 of which have metal programmes. We have no Penland, nor Haystack to enrich the craft experience and we have very few exhibitions of metal shown anywhere in our country. Professionals are lonely and isolated from the world and each other without liason through schools or an organization like SNAG. I envy you the fervour and activity that metal people enjoy in the United States, and on the other hand, I enjoy the space and freedoms in Australia. I see we are still in the second generation of Australian metalworking and I'm sure that some of our young people will make waves that will soon splash on this side of the Pacific.

May we soon meet again.
Norman Creighton
Craft Dept., Melbourne State College, Melbourne, Australia

Dear Editor:

What special metal treatments are necessary to enamel on 14k gold? Recommended references?

Jo-An Smith

Dear Editor:

Enameling on 14k gold seems very limited; unless you can be certain that your alloy has no zinc in it; indeed, no metal except for fine gold, silver and copper. I have not been able to find such an alloy combination commercially. If such an alloy can be obtained, treat the surface as you would copper. The only successful application I have personally done was restricted to a single firing with opaques, so that the base metal could not bubble through. This negates the use of transparents, as the surface of the metal does not retain enough brilliance. All tests I have done trying to use transparents over a 14k surface have been unsatisfactory. . .

Bill Harper

Dear Bob Ebendorf:

I am sending you a check for $100. You can interpret this as my membership fee, but I don't think of it that way. Living this distance away makes it impossible for me to participate in any of your activities. My spirit, however, is with you. So please allow me to feel that this amount will pay for the staples on the newsletter for one year. Incidentally, it gets better and better with each issue. For me, the news content is very interesting. I see those names with which I am so familiar here and there and visualize the comings and goings with a feeling of excitement. I also enjoy the give and take and the highly divergent views which is very healthy. Only I wish at times for a more apparent feeling of tolerance.

Oppi Untract

Dear Editor:

I am a novice metalworker on the lookout for training. Since I'm not after a degree, some opportunities are not really open to me. I was told to write you and inquire about any apprenticeship positions that might be available.

I am 23-years-old, in reasonably good health, and have an intense desire to learn. Any information you can provide me with would be greatly appreciated.

Ed Curtis
634 Remington, Ft. Collins,
Co. 80521

EDITOR'S NOTE: Frankly, I am at a loss to respond properly. Therefore, I am asking my colleagues to offer suggestions, especially those who are self-employed jewelers. I have received several letters similar to this and perhaps it is an issue to which SNAG should address itself.

Dear Editor:

. . . I definitely agree that some type of training program should be a major concern for SNAG . . . My major problem is that CSU offers no opportunity for study except as a degree candidate; they have their rules and there's no skirting them. As a result, I would not be able to enter a metalsmithing course until I'd taken enough credits to achieve sophomore standing (which owing to my having to work at the same time, could take 3-4 semesters). This, I feel, is an unfair determent to me especially when my portfolio for the art department consisted entirely of jewelry. . .

I think that Boston State University's Program-in-Artistry is a step in the right direction. I'm attempting to gain admission there, but may have difficulty since I haven't taken the SAT (and out west is ACJ country largely). This seems a little strange since the Certificate of Mastery isn't an academic degree. But it's a small gripe and possibly unfounded since they haven't refused me yet.

The other direction I see as having potential is a "special student" program such as one provided by University of Wisconsin at Madison (I have Eleanor Moty to thank for this information) . . . The problem there is that special students are only allowed to register on the last day of registration, after all the regular students. One's view of the fairness of this depends on which side of the fence you're on . . .

I realize what I am doing is preaching reform and that reforming Academia can be like pulling teeth from a wide-awake grizzly bear. Far easier to put together a training program outside of academic jurisdiction, though that's far from easy. But I sincerely feel that it is in the best interests of everybody involved in crafts to bring what they can (by way of energy) to the realization of training programs, full-time programs that will turn out quality craftspeople. Penland is one of the few places that operates programs other than summer workshops, but it's limited both in size and duration. I'm not knocking them as I may wind up there this fall . . . You might recommend to others having a similar problem to look at John Coyne and Tom Herbert's "By Hand—A Guide to Schools and a Career in Crafts". It may not help in gaining apprenticeships, but it's a very useful tool. I'm looking forward to seeing the copies of the the Journal. Hopefully, enough response will be generated to show that training programs are an idea whose time has come. Eventually, I'd like to see this spread out to all crafts including metal, ceramics, weaving and wood. And it should be geared toward utilizing the "illegitimate" students and teachers — ones who have no interest in academics or haven't gone through the letter process of credentializing (BA, BS, MFA, etc.). I'm enclosing an article from CSU's paper — isn't this waste of talent a crime? There are too many people who are willing to share what they know and too many who want to learn, but are prevented because of the tight rein college art departments hold. I think it's time for a change and a big one!

. . . I do hope that SNAG decides to deal with this issue and that all crafts will think about it. . .

Ed Curtis

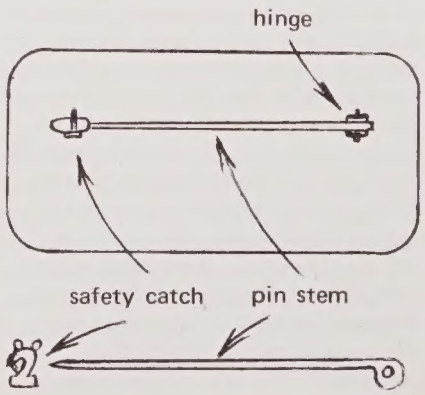
Dear Editor,

While receiving goldsmithing works for our first invitational show here at Middle Tennessee State University, I was struck by the wide variety of approaches and standards. Yet, one thing is quite consistent which mars the otherwise obvious skill these invited exhibitors have. On almost all pins and brooches the pin back sets were soldered on backwards. This means one of two things. Either the goldsmith is left handed and placed the findings in reverse order to be more handy, or he was unaware that there is a right way.

Looking closely at the safety catch one notices one side to be more protuberant than the other. The pin stem should not go beyond the safety catch as not to snag threads or injure the wearer. Since the pin stem is sharpened to a fine tapered point, it is rather weak at its tip. This is why the "outboard" portion of the catch is wider, to give more surface for securing the pinstem.

There are three safeties in these commercially made pin back sets: [1] The slot should always point downwards. Gravity will keep the pinstem in place should the rotating catch not be closed. Placing the whole assembly to the top third of the piece will let the piece hang well, without it flopping over. [2] The rotating catch is, of course, securing the pin in a mechanical manner. [3] The pin stem should point above and to the top of the piece so one must press the stem down and into the slot. This spring action will hold the pin stem in place even if the catch is left open accidently.

pin back set



If one chooses to use the commercially made pin back sets it should be soldered on in the right sequence and in the right place. Since many of us are teachers, it would seem proper to pass on this to our students, reinforcing the love of craftsmanship.

Sincerely,
Klaus Kallenberger
Dept. of Art, Middle Tennessee State University, Murfreesboro, Tenn. 37132.

(Response to aesthetic question: "Instructor's Influence")

STYLE INFLUENCE

While visiting with a colleague the other day, the discussion eventually turned to influences which a teacher might have on a student's work.

I asked him if his teacher had had much influence on his style. "You bet he did. He had some overbearing thoughts on what he believed design must be. Much energy was expended to channel our beliefs along his, which in time resulted in us producing objects which resembled his works. Perhaps this was unconscious on his part as he didn't have time to make all the designs he wanted. It might have been one of a 'father image'. You know the old saying, 'Are you going to be just like your daddy?' Well, with us it was, "Are you going to do the same style as your teacher?' Most of my classmates never got over the experience. Even today they are still doing the same designs that were characteristic of that era at school. As for me, it took years to get over the influence and to start to evolve my own direction. It finally go to a point that one day I sat down and took a good look at what I was designing and said to myself, 'Something's wrong, the objects that I'm designing are good, but they are not me — they are my teachers'."

What accounts for his influence on your style and others? "Now that I think about it, he might have been a little insecure of himself. He was fresh out of school, with little experience, sticking to only the things which his former teacher had instilled in him. He hadn't had the time necessary to evolve. The old ideas seemed to work for his teacher so they should work for him also. Well, they did, for most of us. However, some students ventured on their own. They paid for it too — low grades, didn't get asked to work on the teachers research grant, etc. Funny thing, though, today some of those same students have developed their own unique style of design."

There must have been some benefits to all that influence. "Oh, there were. The best was that when I left school, no matter where I went, conference or other school, all I had to say was that I had studied with so and so or attended such and such school. Automatically everyone would assume what I was designing and the style/quality was tops. It was great — I never had to show anything to anyone for years. Another benefit was shows. Most of the jurors were friends of my former teacher and by looking at my work at a competition they knew where I fitted in and almost always my work was accepted — no one wanted to offend. To tell you the truth I didn't have to do any new work for three years after graduation — just kept sending in the school works. Besides, I did not see how I could possibly better what I had done in school — under the influence."

Now that you have been out of school for a while, what reflections do you have? He continued, "Things might have been a little better if my teacher hadn't been so much on an ego trip, you know — all the pressure to follow him down the 'right path.' Lots of the things we designed really had nothing to do with reality. Many times I think the projects we did were just to impress our teacher's colleagues as to how clever we all were. Some were even ridiculous, want to see one? Have it right here in the closet. Isn't it a beauty? Took over four months to make. Like the 'patina'? Only took five years to get that color. Never could sell the damned thing. Nobody would pay the price. I did though."

I finally asked if he had any suggestions for bettering the situation. His reply, "Nope, I got 'A's' in the course."

Harold O'Connor

BISHOP DONATES PLATINUM

Ron Hinton
(graduate student at University of Kansas)

Matthey Bishop, a British corporation that markets platinum, has donated 20 ounces of it to the University of Kansas in Lawrence, Kan., for research and experimentation.

Two MFA students at KU, Lee Carrell and Ron Hinton, have been working with the platinum, which is a platinum-ruthenium alloy, since the company's donation last March.

They have been applying various techniques used in metalsmithing, including the processes of forming, fabrication, fusing, casting, forging and repouse, to compare its workability with gold and silver.

Carrell, who will graduate this spring, plans to exhibit pieces of his work in platinum as part of his MFA show in June.

Matthey Bishop has undertaken the program in an attempt to revive the metalsmith's knowledge and interest in platinum and to help reestablish it into the marketplace.

As part of the agreement with KU, the company requires that the metal be returned unless the students want to buy individual pieces of jewelry. However, the company does replace the platinum that becomes unusable during experimentation or research.

Originally the platinum donation was to be a one-time gift, but the company has expressed an interest in continuing the project at the university.

The Rochester Institute of Technology is participating with Matthey Bishop in a similar program.

SILVER REVIVES A GHOST TOWN

(courtesy of N.Y. Times, April 18, 1977)

Delamar, Idaho—A century ago silver was king in Idaho's Owyhee Mountains. The ghost town of DeLamar is a mute witness to those days.

But now silver is stirring again in this region. Prices have risen from $1.30 an ounce to about $4.75 since 1970, making it economical to begin mining again.

A mile from the ghost town is the mill of the new DeLamar Mine, which has been two years in construction. Production at its open-pit mine has been under way for three months, and Clinton Miller, the resident manager, says the first silver will be poured by the end of April. . . .

Annual production is expected to be more than 2.5 million ounces, which will make DeLamar the third largest silver mine in the country, topped only by the Sunshine Mine and Galena Mine, both in northern Idaho.

At the current price of silver, DeLamar's gross revenues could top $11 million a year. The life expectancy of the mine is at least 20 years—possibly as much as 50. Kenneth Wright, general manager of Earth Resources' Mining division, said that, although "the open-pit mine makes it financially possible to mine silver from relatively low-grade ore," some of the higher-grade ore is expected to be mined first to help recover the $20 million investment. . . .

The mine's ore has an assay of four to five ounces of silver per ton of ore, with a trace of gold. The ore is blasted loose from the mountain side and trucked to the mill, where it is processed. Topsoil is carefully set aside as the pit widens because the company must reclaim the land after the mine is exhausted. . . .

The DeLamar mine will produce ingots weighing 1,000 ounces. These will be sent by armored car to Portland, Ore., for air shipment to J. Aron & Company of New York, a commodities trading concern. They will then be shipped to Antwerp, Belgium, for refining. Costs are said to be lower in Belgium.

1. The American Crafts Council is offering an insurance policy that covers all your valuable property in one blanket policy. IT IS AVAILABLE ONLY TO MEMBERS OF THE ACC which will hold the master policy. It covers all unfinished craft objects, completed objects, raw materials & supplies, tools & equipment, other property usual to your craft and articles of others being repaired by you. It does not cover cameras, slides, pictures, projectors, audio-visual equipment and similar property. Covered objects are insured at your premises, objects in transit or exhibition or fairs without scheduling. Premium rates vary depending upon amount of coverage from $93 for $5000 coverage to $463 for $25,000 coverage. Write: Ingrid Schwaab, Association & Society Insurance Corp., 13975 Connecticut Ave., Ste. 204, Silver Spring, Md. 20906 (301/460-0300) for additional information.

2. The Craft Alliance Gallery, 6640 Delmar Blvd., St. Louis, Mo., 63130, displays the work of its juried members. Write for additional information.

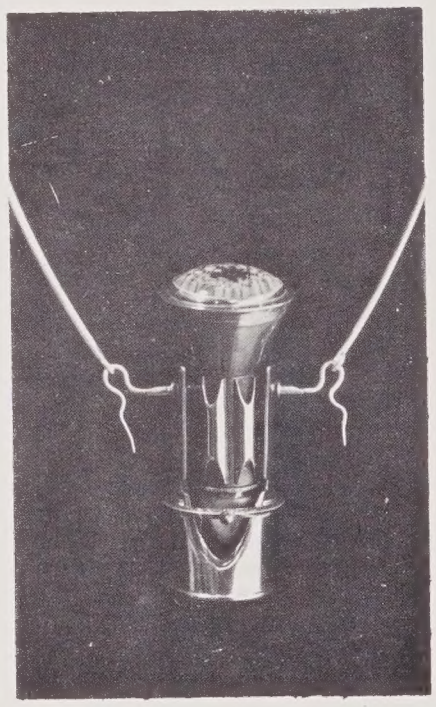
3. Shops are available for weekends, weeks or months during this summer. Centerville is 4 months of music, shows, and festivals in the spirit of an international craft village. They are located in a busy summer resort area. Shops are assigned on a first-come basis and are located 2 hours from N.Y.C. Write Box 548, Woodridge, N.Y., 12789, or phone 914/434-5511.

4. If interested in selling "Gems & Minerals" magazine, (sell for 70 cents, your cost is 50%), write: Gems & Minerals, Box 687, Mentone, Calif., 92359.

5. Bodycraft Galleries are producers and promoters of wearable art since March of 1976. They accept work on consignment by the jury process on jewelry of all types. Fee is 40%. Write 409 West End Blvd., Winston-Salem, N.C. 27101.

6. Albert Anderson is currently assembling materials for an article and book on the subject of contemporary knives and edged tools. He is seeking 8½"x11" glossy black & white photographs of EXCELLENT quality for possible inclusion. Technical information about the works and biographical data on the craftsmen are also needed. Send materials to him at: Division of Art & Music Education, Pennsylvania State University, 270 Chambers Bldg., University Park, Pa., 16802.

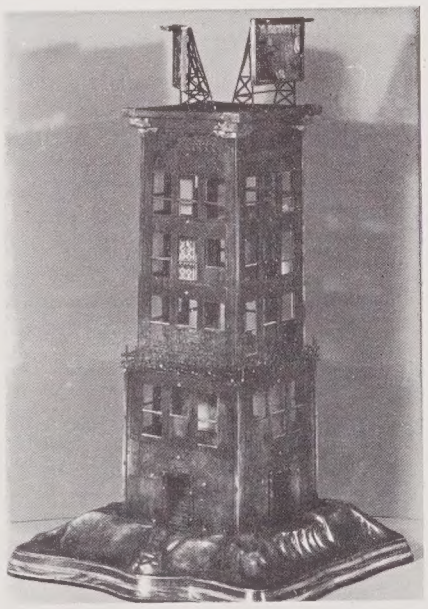
7. "The Handmade Catalog" is scheduled to be completed before the end of summer and shall feature the work of 250 craftsmen and 80 pages. It will be sold at $1 to the public. "The Handmade Catalog" receives checks and forwards the orders to the participating craftspeople with 15% being retained by the publishers. Cost is $58.50 for a quarter page, $115 for half page, and $225 for full page. Write for complete information: Box 437, Newmarket, N.H., 03857.



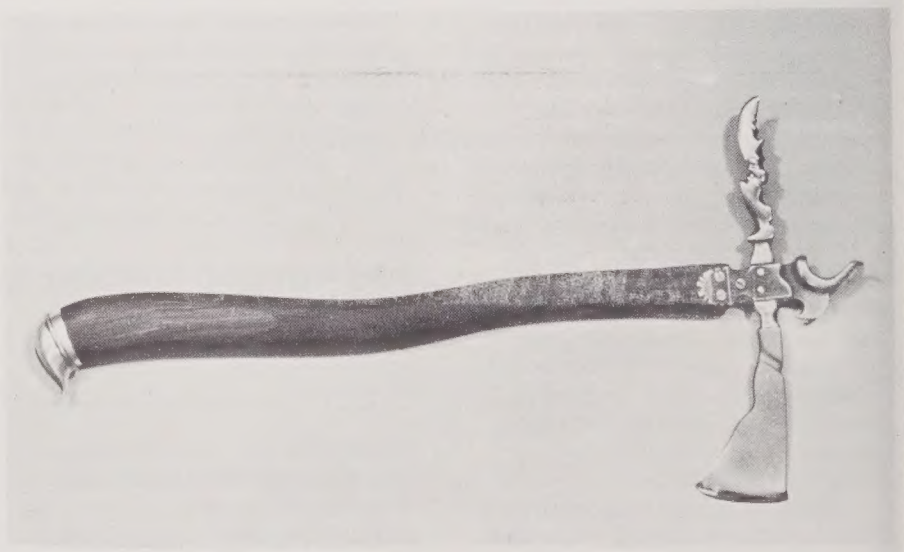
Allen Brooks
Memphis Academy of Art, BFA
"Pinhole Camera Pendant"

Ann Jenkins
Memphis Academy of Art, BFA
"Container: Earth, Stars, Man"

MEMPHIS ACADEMY OF ART



Mike Weeks
Memphis Academy of Art, BFA
"1808 Linden Place"



Jim Sasse
Memphis Academy of Art, BFA
"Ceremonial Tomahawk"

The following books are available from Publisher's Central Bureau. Include book number, $1.50 for shipping (N.Y. and N.J. residents include sales tax) and mail to Dept. 482, 1 Champion Ave., Avenel, N.J., 07131.

527316. *Blacksmithing: Decorative & Sculptural Ironwork* by Dona Meilach, paperback, $7.95.

134764. *Simple Enamelling* by Franklin, published at $8, now $2.98.

L07308. *Georgian Metalwork* by Amiranashvili, $4.98.

106795. *Collecting American 19th Century Silver* by McClinton, published at $12.50, now $3.98.

17958X. *Collecting American Pewter* by Ebert, published at $12.50, now $3.98.

080168. *Swedish Silver* by Andren, published at $2, now $1.

186977. *Arms and Armor Annual Vol. 1* by Held, published at $10 now $1.98. Is also available, but from a different dept. (Dept. 479)

The Art of Blacksmithing by Alex Bealer; traces the development of blacksmithing from the iron workers in the Caucasus 6000 years ago to the modern blacksmith of today. Includes tools, toolmaking, home utensils, making of hardware, etc. $11.95. Funk & Wagnall's, 666 Fifth Ave., N.Y., N.Y. 10019.

Straits Chinese Silver — Ho Wing Meng. 1976, 268 pp., $25 (Singapore dollars, approximately $2 U.S.) A study of the largely unknown works of skilled, immigrant Chinese silversmiths who flourished in the former Straits Settlement Colonies of Malaya during the latter part of the 18th-19th century. Write University Education Press, Newton P.O. Box 96, Singapore, 11.

Masters Theses: Crafts: A National Directory by ACC, 153 pages lists over 2,800 thesis titles classified by craft media and categories within each media, 33 pages on metal. Cost is $7 for ACC members, $12 for non-members. Write ACC.

The following books can be ordered from Hacker Art Books, 54 W. 57th St., N.Y., N.Y., 10019. Postage add $1 first book, 50 cents additional book. N.Y. residents add sales tax.

Body Jewelry by Donald Wilcox, published at $15, now $9.95.

Plastics for Jewelry by Harry Hollander, 208 pp., published at $17, now $9.95.

Basic Design by Kenneth Bates, 175 pp., published at $8, now $4.95.

American Silver: A History of Style 1650-1900 by Graham Hood, 256 pp., published at $15, now $9.95.

Enameling: Principles & Practices by Kenneth Bates, 208 pp., published at $9, now $4.95.

American & European Jewelry 1830-1914 by Charlotte Gere, 240 pp., published at $15, now $9.95.

Chinese Sculptures, Bronzes, and Jades in Japanese Collections by Sugimura and Watson, published at $17.50, now $12.95.

The Crafts Report, a monthly newspaper of marketing, management, and money for crafts professionals is available for $13.50 per year. Write Michael Scott, Editor, 1529 E. 19th St., Brooklyn, N.Y., 11230, or call 212/336-3366. It is an excellent publication and keeps crafts people abreast of craft events.

Metal Thread Embroidery: New Enlarged Edition — Barbara Dawson. Detailed information on equipment and materials, frames, padding, couched metal threads, Japanese gold, pearls, spangles, machine methods, finishing and design. 216 pp. 307 B&W illustrations. $14.95. Order from: Watson-Guptill Publications, 2160 Patterson St., Cincinnati, Ohio 45214.

Magical Jewels of the Middle Ages and the Renaissance — Joan Evans. Packed full of interesting lore, this book is a thorough, detailed study of the literature on magical jewels. 264 pp. $3.00 paperback. Order from: Dover Publications, Inc., 180 Varick St., N.Y., N.Y., 10014. Add 40 cents for postage on one book. New York residents add sales tax.

The Techniques of Gem Cutting — Herbert Scarfe. Covers types of stones, equipment, basic techniques of cutting, polishing and making ornamental objects. Watson-Guptill Publications, 2160 Patterson St., Cincinnati, Ohio, 45214.

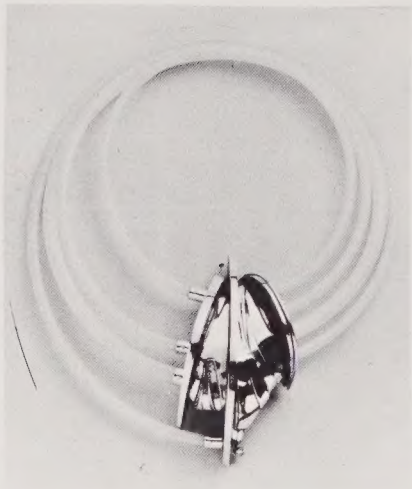
Ideas for Jewelry — Ian Davidson. How to make jewelry from wire, metal, rods, tubes, sheet metal, silver. 96 pp. 100 B&W illustrations. $7.95. Order from Watson-Guptill Publications, 2160 Patterson St., Cincinnati, Ohio 45214.

Introducing Jewelry Making — John Crawford. How to create rings, bracelets, pendants, etc. from inexpensive materials. 112 pp. 119 B&W illustrations. $8.95. Order from Watson-Guptill Publications, 2160 Patterson St., Cincinnati, Ohio 45214.

Decorative and Sculptural Ironwork — Dona Meilach. Explores the current interest in the art of smithing and shows you how simple and feasible it is to make ironwork projects with the use of contemporary technology and tools. 320 pp. 700 photographs, 20 color plates. $12.95, $7.95 paperback. Order from: Crown Publishers, Inc., One Park Ave., New York, N.Y. 10016.

Contemporary Costume Jewelry — Elyse Sommer. Inspiring ideas and how-to instructions for the creation of jewelry with a minimum of skill and expense. 224 pp. 450 photographs, 22 color plates. $7.95, $4.95 paperback. Order from: Crown Publishers, Inc., One Park Ave., N.Y., N.Y. 10016.

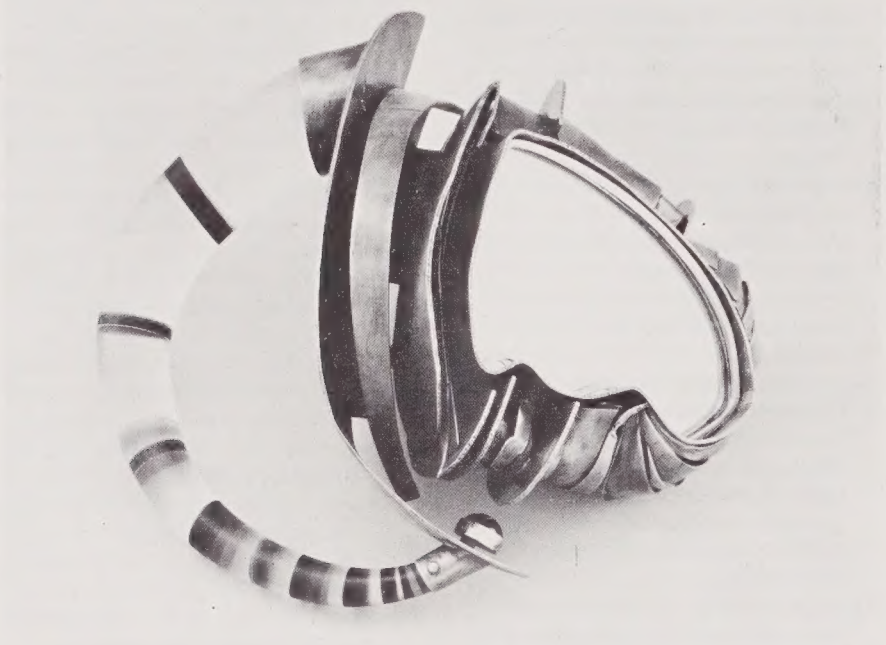
Barbara Walter,
Northern Illinois University

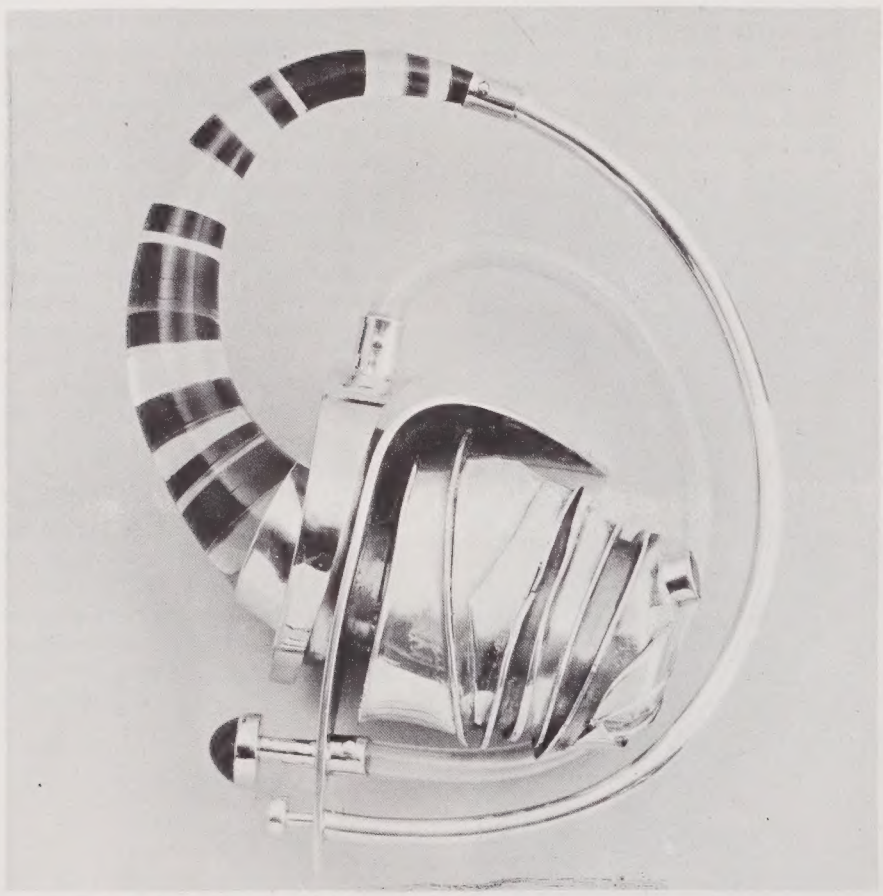


"Neck Halo With Albino Worms"—Neckpiece—sterling, plastic, tubing, moonstone

AUTOBIOGRAPHY OF SANDRA PARMER ZILKER

"Reflective Hand Worm"—Mirror—copper, sterling, brass, bronze, laminated plexiglas, amethyst

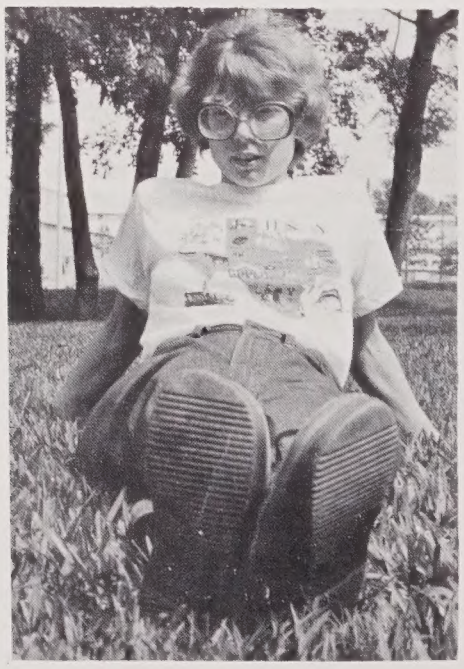




"Striped Snake Tail with Halo Connectives"—Pin—sterling, 14K, laminated plexiglas, garnet, moonstone, amethyst

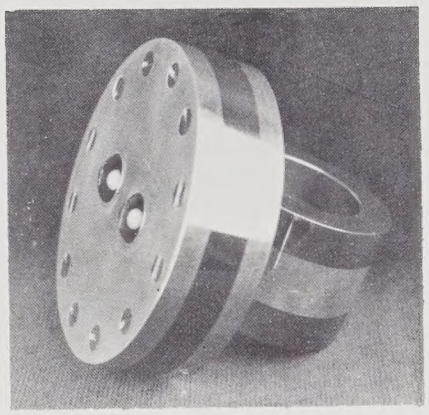
SANDRA P. ZILKER

I was born in 1950; raised and partially educated in Houston, Texas. In 1970, I found myself an intensely eager metal student in a new program, after two years as a psychology major and the near recipient of a degree in environmental design. Luckily, the design world and I were relieved of each other and I totally immersed myself in the acquisition of skills and information about metal. Then off to Cranbrook Academy of Art for an even more intense experience, both for my person and my work. Everything I was and had done was re-evaluated and challenged. What was I doing and what was I doing it. There were many times I had no answers. I emerged in 1974 as a grown up, with a few answers and an MFA. Three years ago I returned to my source and have functioned as a jewelry/metalsmithing instructor at the University of Houston and the Museum of Fine Arts School of Art. As I have found myself facing the outer realities and inner fantasies of my life – my work has moved along with me and while the forms and directions change and move, I remain concerned with contrasts – of textures, materials and concepts. I have been working with layers and levels of metal and plastics and people – wrapping and bending and shaping – discovering hidden forms, sources, beginnings. I look ahead to the spaces waiting.



SANDRA P. ZILKER – "Lying in the grass in her Texas t-shirt."

Thalia Large
Rhode Island School of Design, BFA
Ring



PRESIDENTS REPORT

The Board hopes that many of you will come to the Seattle Conference. The work, planning and programming that John Marshall and Donna Barnes have done on this conference has been outstanding. We feel that it will be the best SNAG conference we have had to date. It will cost a lot of money for the east coast people to fly to Seattle, but it is important that the conference be located in different places each time to maximize the total SNAG movement, programs, and information sharing among members. So, if you are unable to come this year, perhaps you can take in the next conference.

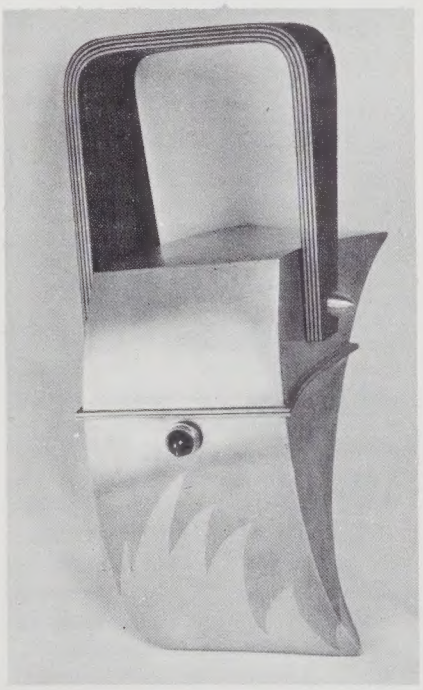
I would like to say a special "thank you" to Sandra Zilker (University of Houston) from the Board and SNAG members for her fine work on the 16mm film (15-20 minutes long) she has put together for the Seattle Conference. This film deals with SNAG from 1968-77 and is the first movement toward documenting contemporary metalsmiths in North America, by means of a general archival statement about SNAG and its development. It is NOT a film on members and their creative input to the rich development of the North American movement. SNAG hopes to be able to do this kind of filming some day. This is a general film and statement about SNAG and the leadership its members have given to contemporary metalsmithing. Two copies of the film will be made and one will be made available for rental through the SNAG Audio Visual Library. This film would not have been possible were it not for the many members who sent in slides, photos and other information to Sandra. This input was wonderful. Kurt Matzdorf did an hour-long tape on the history and development of SNAG and thoughts on the future directions of SNAG. This tape was a great help to put things in order, but the most important element concerning the tape is that it's the first time that anyone has verbally documented SNAG's development. This tape will be an important part of the SNAG archival material. Thank you, Kurt Matzdorf, for this rich gift to SNAG. The film will be part of the programs presented at Seattle.

Mark has done a fine job in moving us into a new format of the *Goldsmiths Journal*. There is always some trouble encountered when you make a major format change, but things will improve each time we go to press. You members, by contributing articles and information to Mark, have helped our newsletter blossom into a quality journal. If your information does not appear immediately, be patient – it usually appears. In order to keep control of printing costs, we must restrict the size.

The technical papers that are to be presented at the Seattle Conference shall be reprinted in the *Journal* starting in August. So, you can all look forward to including this information in your technical files.

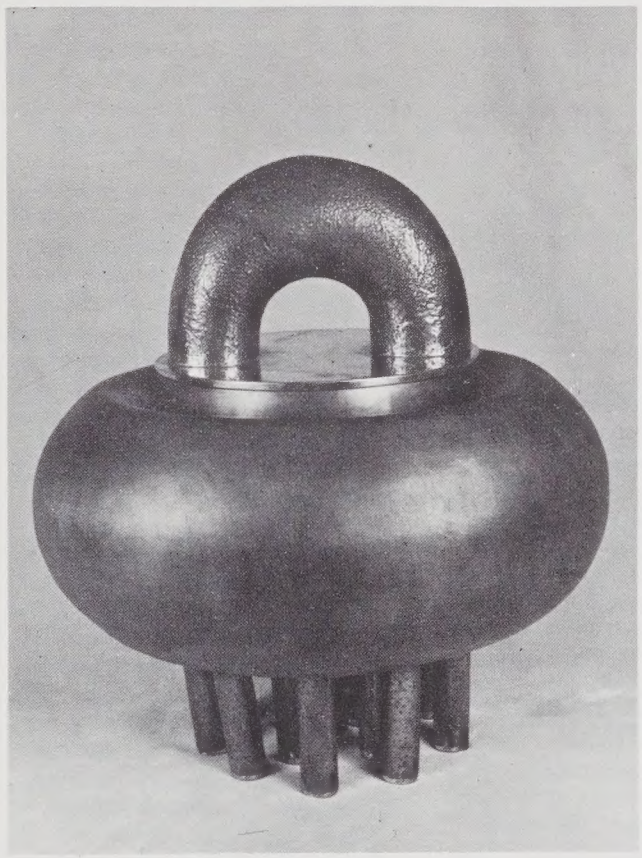
Hope you all will have a productive summer!

Bob Ebendorf
RR 1, Box 187x, Highland,
New York 12528



Jill Gansman
Rhode Island School of Design, MFA
Handbag

Rod McCormick
Rhode Island School of Design, MFA
"Menage A Trois"



Andree Brown
Rhode Island School of Design, BFA
Container

RHODE ISLAND SCHOOL OF DESIGN

LECTURES—WORKSHOPS—

CONFERENCES

1. Peters Valley Craftsmen will offer the following workshops in blacksmithing: Blacksmithing/R. Griffith, June 27-July 9; Basic Blacksmithing/Daryl Meier, July 11-22; Ornamental Blacksmithing/Thomas Markusen, July 28-30; 18th and 19th Century Forged Iron/Peter Ross, Aug. 1-5; Bladesmithing/William Moran, Aug. 8-12; and Blacksmithing for the Metal Craftsman/Glen Gardner, Aug. 22-Sept. 2. Workshops in Jewelry: Sheet Construction/Chuck Evans, June 27-July 8; Electronics, Plastics and found objects in Jewelry/Robert Natalini, July 11-15; Primitive Techniques in Contemporary Goldsmithing/Barry Merritt, July 18-22; Chasing and Repousse/Michael Tomlinson, July 28-30; Production Jewelry/Thomas Mann, Aug. 1-5; A Personal Approach to Design and Techniques/Susan Cohan, Aug. 8-12; Enameling/Pamela Hassler, Aug. 22-Sept. 2.
   Call or write to Peters Valley Craftsmen, Inc., Layton, N.J., 07851, (201/948-5200) for workshop descriptions and tuition information.
2. Brookfield Craft Center Summer Workshops '77. Masonite Die Forming, July 5-9, Claudia Kuehnl, $62; Basic Jewelry, July 11-15, Kuehnl, $62; Experimental Enameling, July 18-22, Rena Koopman, $62; Woven Jewelry, July 25-29, Sarita Raney, $60; Lost Wax Casting, August 1-12, George van Duinwyk, $114; Assemblage in Jewelry, August 15-19, Fred Woell, $63; Chasing, August 22-26, Jem Freyaldenhoven, $62; Metal and Plastics/Jewelry, August 29-September 2, Freyaldenhoven, $62. Write P.O.Box 122, Brookfield, Conn. 06804, 230/775-4526
3. Dunconor Workshops '77 Summer Sessions, advanced jewelry instruction, Harold O'Connor, instructor. Sessions: No. 1, June 13-25; No. 2, June 27-July 9; No. 3, July 25-Aug. 6, 90 hours, $190. Workshop on Casting Methods, July 11-23, 90 hours, $190. For information concerning registration and fees, college credit, etc., write Dunconor Workshops, Box 2000, Crested Butte, Colo, 81224.
4. Haystack Mountain School of Crafts, classes in jewelry offered, June 19-July 9, instructor: Marcia Lewis; July 10-29, instructor, Patty Daunsi-Dunning; July 31-Aug. 19, instructor, Svetoza Radakovich; Aug. 21-Sept. 9, instructor, Rena Koopman. For information on cost and registration, contact Haystack Mountain School of Crafts, Deer Isle, Me., 04627.
5. A new series of management workships will be launched by Jewelers Circular Keystone in July. It will be designed to help jewelry store managers and owners raise the productivity of their sales staffs. JC-K will continue to offer its now established workshop on inventory management. The programs are being offered by the JC-K Management Institute, a joint venture of the magazine and Management Growth Institude of Wellesley, Mass.
   Topics include: the anatomy of sale; motivating the salesperson; training the salesperson; selection of salespeople; the fringe items that affect a sale; etc.
   July 15-16, Atlanta, Ga., Century Center Hotel, salesmanagement; July 19-20, New York City, Warwick, inventory; July 21-22, New York City, Warwick, sales management; Aug. 16-17, Los Angeles, Century Plaza, inventory; Aug. 18-19, Los Angeles, Century Plaza, sales management; Sept. 2-3, Dallas, Hilton Inn, sales management; Sept. 3-4, Cincinnati, Ohio, Holiday Inn, Cincinnati South, inventory; Sept. 16-17, Pittsburgh, Pa., Marriott, sales management; Sept. 26-27, Toronto, Sutton Place, sales management; Oct. 11-12, Chicago, O'Hare Hilton sales management.
   For further details, contact Tony DeMasi at JC-K in Radnor, Pa.
6. Penland School of Crafts, Summer Session 1977. Classes offered in jewelry: June 13-24, Bill Newman; June 27-July 15, Debra Lynn Gold; July 18-Aug. 5, Heikki Seppa; Aug. 8-26, Sandra Zilker; Aug. 29-Sept. 16, Drewry Hanes. Classes offered in enameling: June 13-24, Barbara Mail; June 27-July 15, Fred Ball; Aug. 8-26, Bill Helwig; Aug. 29-Sept. 16, Mel Someroski. For complete information on cost, registration and college credit, write Penland School of Crafts, Penland, N.C., 28765.
7. Arrowmont School of Crafts: June 27-July 1—Enameling with Mary Whisonant; June 27-July 8—Jewelry with Eleanor Caldwell; July 4-8—Enameling with Kenneth Bates; July 11-22—Enamels with Florence Illman & Jewelry with Francis Stephen; July 25-29—Jewelry with Michael Croft & Electroforming with Eleanor Moty; August 1-5—Enameling with Helen Worrall & Jewelry with Michael Croft; Aug. 8-19—Jewelry with Al Anderson. Graduate and Undergraduate credit available; room costs $80-$100 per week; tuition is $75 per week, plus $25 for fees.
   Write Arrowmont School of Crafts, Box 567, Gatlinburg, Tennessee, 37738 (615/436-5860) for more information.
8. New Mexico State University, Las Cruces, N.M.—"Summer Art Workshop '77" in enameling and jewelry. July 11-Aug. 5. Given by Jo-An Smith; college credit. New Mexico State U., Box 3446, Las Cruces, N.M., 88003.
9. Summer Workshops, Aug. 7-12, Frostburg College, Frostburg, Md.
10. Summervail Art Workshop offers the following metal workshops: June 20-July 8, Lane Coulter & David Keens; July 11-July 29, Lynda Watson & Fred Woell; Aug. 1-19, Jamie Bennett & Elliot Pujol. Also offered is the 3rd National Rocky Mountain Metalsmithing Symposium, July 8-10. Guest faculty include Eleanor Moty, Gary Noffke, Merrily Tompkins, Mary Lee Hu, David Keens, Harold O'Connor, Jamie Bennett, Amy Buckingham, David LaPlantz and Nilda Getty. For information write: Summervail Art Workshop, Colorado Mountain College, Box 1114, Vail, Colo, 81657. 303/476-4040.
11. Ansedonia, Italy—July 22-Aug. 10. or Aug. 12-Aug. 31. Workshop leader is Bruno Martinazzi, April 15 deadline, but there may be cancellations (or another workshop next year). Write: Ms. Paola Freeman, c/o Studio Prof. Martinazzi, Lungo Po Diaz 2, Torino 10123, Italy. The workshop includes seminars, tours and practice classes on repousse. Cost is $850 and includes tuition, equipment, room & board. Limit of 10 students per session.

MEMBERSHIP APPLICATION FORM — Complete form (or a xerox copy) and mail to the appropriate address as described in column below.

Check one and include check made payable to SNAG (DO NOT include check if applying for pro-membership).

[ ] $10 — student membership
[ ] $25 — associate membership
[ ] $50-$100 — pro-membership

NOTE: student members must state:
school attending _____
degree sought _____

NAME _____

ADDRESS _____

_____ ZIP CODE _____

FILMS & SLIDES

NEW MEMBERS

SNAG AUDIO VISUAL LIBRARY

Slide kits are available on the following people: Glenda Arentzen, Joel Bagnal, Arline Fisch, Tom Markusen, George McLean, Jim Meyer, Mary Ann Scherr, Heikki Seppa, Olaf Skoogfors, Kurt Matzdorf, Bob Ebendorf, Mary Lee Hu, Mark Baldridge, Albert Paley, Toni Snyder, Bev DeJong, J. Fred Woell, Gerry Evans, Jim Malenda, Helen Shirk, Claudia Kuehnl, Jay Adams, Robert Fisher, David Pimental, Drewry Hanes, David Keens, Val Link.

Rental period is two weeks. There is no rental fee for pro members (except return postage). Rental fee for associate and students members varies from $1-$2 per carousel (depending upon the number of slides; carousels contain 20-60 slides) plus return postage. Write C. James Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113. Please give a few weeks advance notice and make checks payable to the Society of North American Goldsmiths.

FILMS

The New York State Craftsmen, Inc. are in the process of collecting material for a permanent information on craft films. All 16mm films dealing with an aspect of traditional or contemporary crafts are eligible for inclusion in this international resource which will serve as the basis for a published index on craft films. Send all information to: Kay Salz, International Craft Film Index, New York State Craftsmen, Inc., 29 W. 53rd St., N.Y., N.Y., 10019, USA

SLIDES

Selected works from "Jewelers, USA Exhibition", California State University, Fullerton, 104 color slides plus copy of catalog, $90. Write: John Berg, 2141 Las Palomas Dr., La Habra Heights, Calif. 90631.

We congratulate the following PRO MEMBERS: Donald Johnson, Douglas Steakley, and Christopher Hentz.

ASSOCIATE MEMBERS: E. Austin Goodwin, Westfield, N.J.; Sue Harris, Norfolk, Va.; Peter Wreden, Roanoke, Va.; Mary Louise Rowe, Cincinnati, Ohio; Betty White, Las Cruces, N.M.

STUDENT MEMBERS: Forrest Cordes, Atlanta, Ga.; Lynn Duggan, St. Louis, Mo.; Dee Hand, Houston, Tex.; Jane Wiemer, Lyndhurst, Ohio; Rebecca Mitchener, Las Cruces, N.M.; Cynthia Roberts, Berkley, Mi.; Constance Jeffrey, Arcadia, Cal; James Ramzy, Seattle, Wash.; Alison Klein, Keego Harbor, Mi.; I. Birstins, Mission, British Columbia; Brigid O'Hanrahan, Cardiff, Cal.

POSITIONS

For the upcoming school year, 1977-78, we have a position in the Metal Arts Dept. (Gold and Silversmithing) at Humber College of Applied Arts and Technology in Toronto, Canada.

The college offers a six semester, three-year program and emphasizes design and practical skills.

For further information about this position, please contact Hero W. Kielman, Coordinator, Metal Arts, 1829 Bickford Dr., Clarkson, Mississauga, Ontario, Canada, L5J 2K2.

Jewelry Metalsmith at Western Illinois University, September 1977, M.F.A. or equivalent, minor in photography and/or graphic design helpful. Write: Don Crouch, Committee Chairman, Art Dept., Macomb, Ill. 61455.

Sheridan School of Design, beginning September, in Jewelery. Sheridan is located 15 miles from Toronto. MFA or equivalent; salary negotiable. Send resume with letter of inquiry but not portfolio, transcripts and reference letters: Sheridan College of Applied Arts & Technology, 1460 S. Sheridan Way, Mississauga, Ontario L5H 1Z7.

Cabrillo College (Santa Cruz, Ca.) part-time for school year, starting September '77. Write 6500 Soquel Dr., Aptos, Ca. 95003.

HELPFUL HINTS

1. Concerning Gesswein's gold rouge which I've been using lately — I find finishing pieces up to No. 500 grit (emery), then directly onto gold rouge eliminates tripoli, white dimond and does a better job. The gold rouge compound is non-greasy too. Gesswein's calls it "yellow gold". (Peter Blodgett)
2. After soldering, pickle the object, flux it again at the seams (inside and out), protect against fire scale, bind with binding wire if necessary and bring the object up to temperature to re-flow the solder. This seems like a lot of extra work, but I've had absolutely no trouble with seams, pits, gaps, etc. Also, allowing the object to air cool, rather than quenching seems to prevent warping. I don't use rouge or yellow ochre on seams to protect them anymore — it seems to create pits. I flux the seams instead so that if the solder should flow again it doesn't make any difference. (Peter Blodgett)
3. Earring pegs and pinstems can be hardened by twisting them either holding them in a clamp or pliers with grip after all annealing and soldering is done. (Hannelore Gabriel)
4. Areas that should be protected from polishing such as matted surfaces can be covered with little cut-up pieces of brown packaging tape which comes off easily, when the piece is washed in a hot washing solution. (Hannelore Gabriel)

If you ship your objects in wood shipping crates and use wood screws, a bar of soap can act as an excellent lubricant for the screws. Simply wet the screw and draw it through the soap. Liquid soap does not work nearly as well. The soap is especially valuable if the screw is entering the wood for the first time.

When filing metal objects having a narrow opening with pitch, melt the pitch in a small pan and pour it into long narrow strips on a cold surface. When cool, these pitch strips can be easily "fed" into the object while gently heating the metal. (J. Angus)

MEMBERSHIP INFORMATION

If you would like to join SNAG as a student member, send a check for $10 to SNAG, 591 Washington St., Wellesley, Mass., 02181 (include the name of your school and expected date of graduation). If you would like to join SNAG as an associate member, send a check for $25 to SNAG at the above address. If you would like to join SNAG as a pro member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Send everything to Jim Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113.

Pro membership is juried and dues range from $50-$100, depending upon yearly salary. Deadline is September 1, 1977.

Criteria for judgment is [1] A firm commitment to the field of metalsmithing; [2] Evidence of high quality and design, creative ability, and technical competence [3] Continuing active participation.

Membership Committee consists of Alma Eikerman, Glenda Arentzen, Phillip Fike, Kurt Matzdorf, and Heikki Seppa.

GOLDSMITHS JOURNAL
SOCIETY OF NORTH AMERICAN GOLDSMITHS
ART DEPARTMENT
LONGWOOD COLLEGE
FARMVILLE, VIRGINIA 23901

Non-Profit Organization
U.S. Postage PAID
Permit No. 17
Farmville, Va. 23901

JOURNAL POLICY

Published bi-monthly by the Society of North American Goldsmiths (SNAG), 591 Washington St., Wellesley, Mass., 02181. Bob Ebendorf, President; Mary Lee Hu, Vice President; Joel Bagnal, Secretary-Treasurer; Board Members: Hero Kielman, Tom Markusen, George McLean and Mary Ann Scherr. SNAG is a non-profit organization for educational, scientific, and aesthetic purposes, concerned with fostering, encouraging and teaching the subject of metalsmithing. SNAG is registered with the Internal Revenue Service Sec. 501 (c) (3). Subscription (per year) is automatic with SNAG membership. Address all membership and advertising inquiries to Joel Bagnal, SNAG, 591 Washington St., Wellesley, Mass., 02181. Address unsolicited material to Editor, GOLDSMITHS JOURNAL, Art Dept., Longwood College, Farmville, Va., 23901. Material will be handled with care, but GOLDSMITHS JOURNAL assumes no responsibility for it. Since many letters received are of interest to the entire membership, unless specifically stated to the contrary, all received letters risk possible inclusion in the Letters-to-the-Editor section.

Deadline dates for submitted material shall be 25 days prior to issue date. Projected issue dates are: Aug. 1, Oct. 1, Dec. 1, etc. Please Note: If you do not receive GOLDSMITHS JOURNAL within 15 days of the issue date (and if you are a member), please immediately write to the editor. GOLDSMITHS JOURNAL was initiated by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful to its continued support.

Many people have requested back issues of GOLDDUST. Since most back issues do not exist, Xerox copies will be sent upon request. Send $1.00 per copy (to cover duplicating and postage) to Mark Baldridge, Longwood College. Do not send cash; send check or money order made out to SNAG. Copies date from August 1, 1975.

If you know of metal/jewelry people who might be interested in receiving one free issue of GOLDSMITHS JOURNAL, simply forward their name, address, and Zip Code to the Editor. If you are attending craft fairs, you might collect name cards from interested participants so that they could receive a complimentary issue.

If you would like GOLDSMITHS JOURNAL mailed to you first class, send the Editor three stamps per issue desired.

Editor/Mark Baldridge
Assistant Editor/Lynda Baldridge
Student Assistants/Ami Edwards, Mary LaPrade
Final Typist/Pat Motley

SNAG JOURNAL correspondents: Bill Harper, Heikki Seppa, Marcia Lewis, Harold O'Connor.

JOURNAL NOTICES

PLANNING A CONFERENCE?

If you are planning on conducting or attending a conference and would like to distribute some complimentary issues of GOLDSMITHS JOURNAL, write us. Please provide complete information on the event such as names, dates, location, type of conference, membership status and desired number. If we are notified far in advance, we will be more likely to honor your request, since only a limited number are printed. Help us spread the good word.

–NOTE–

During vacation periods, including summer, address GOLDSMITHS JOURNAL correspondence to Mark Baldridge at 1600 Otterdale Road, Midlothian, Va., 23113, and NOT to Longwood College.

NEEDED

We need black and white photographs of historical metal/jewelry objects for future issues of GOLDSMITHS JOURNAL. If you can spare such photographs, please send them to us along with proper information (size, object, materials, date, photographer, etc.).

People needed to write small articles and reviews. If you have a special and/or interesting subject or specialty, please write GOLDSMITHS JOURNAL so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

MOVING?

If you will be moving and would like to insure the continued arrival of GOLDSMITHS JOURNAL, make sure you contact GOLDSMITHS JOURNAL directly, giving new address, Zip Code, and date of move. Also, contact SNAG office in Boston.

GOLDSMITHS JOURNAL assumes no responsibility for any products, sources, exhibits, information, etc., that is printed because of the diverse nature of our sources.

REPORTERS WANTED

If you are attending or hosting an exhibit, conference, lecture, etc., and would like to provide GOLDSMITHS JOURNAL with relevant information please write us. We constantly need your assistance in collecting information.

Not all student photos have been printed in this issue and, therefore, shall be included in subsequent issues.

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